

AUGUST 17-23, 2012

VOLUME 17

ISSUE 51

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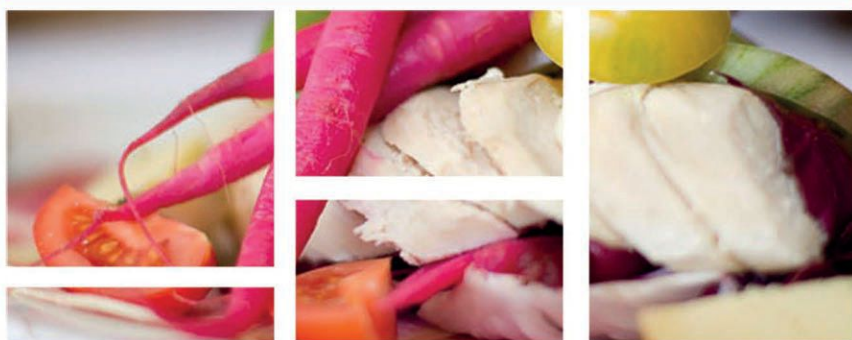


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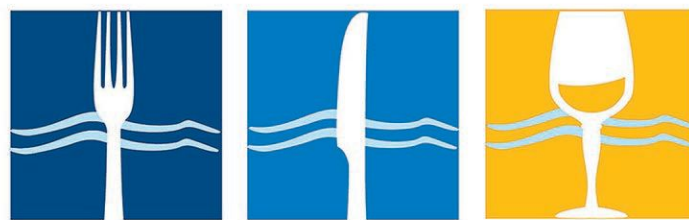
PRINCE EDWARD MARYLAND, A NOTORIOUSLY SAVAGE RAPIST, SAYS IT'S OKAY TO DONATE TO HIS ANTI-DOMESTIC VIOLENCE CHARITY BECAUSE HE'S REPENTANT

BY R. SCOTT MOXLEY

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»38

up front

07 THE COUNTY

07 | The ballad of Wade Michael Page.

By Nate Jackson

08 | ¡ASK A MEXICAN! | Why do Mexicans wear guayaberas?

By Gustavo Arellano

10 FEATURE

The wife-beater who runs a charity devoted to fighting wife-beaters.

By R. Scott Moxley

36 CULTURE

The art of noise at F+ Gallery.

By Dave Barton

TRENDZILLA! | Fashion Island's new C-spot. By Michelle Woo

38 MUSIC

38 | Post-hardcore band Braid are back. By Brandon Ferguson

38 | ASK EXENE | Don't sexualize the kiddies! By Exene Cervenka

40 | Hank III's got the honky-tonk news. By Taylor Hamby

42 | LOCALS ONLY | Singularity ain't singular. By Alejandra Loera

in back

19 CALENDAR

Things to do while waiting for the next leaked photos from the *Arrested Development* set!

24 FOOD

24 | The Corner in HB is not grody at all. By Edwin Goei

24 | THIS HOLE-IN-THE-WALL LIFE | Sea snail at Mariscos El Pescador.

By Gustavo Arellano

26 | ON THE LINE | Matt Strickland of the Bruery. By Anne Marie Panoringan

30 | EAT THIS NOW | Bún Cha Cá Thang Long at Vien Dong. By Dave Lieberman

30 | DRINK OF THE WEEK | KAPPA Pisco. By Gustavo Arellano

33 FILM

The *Odd Life of Timothy Green* is Disney at its best—which means its worst.

By Ernest Hardy



»21

other stuff

08 | Hey, You!

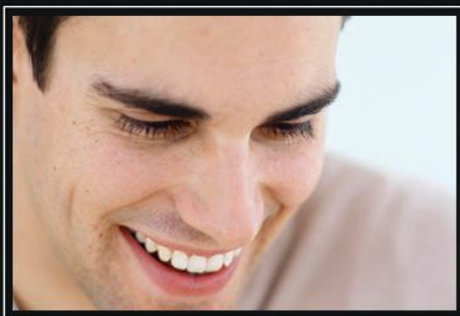
45 | Concert & Club Guide

49 | Savage Love

»cover credits

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The Ballad of Wade Michael Page

An ex-bandmate and ex-Nazi recalls his OC hate-rock days with the Sikh temple shooter
BY NATE JACKSON

At night, Jason Stevens lies awake, sweaty and covered in tattoos, next to his girlfriend and 1-year-old son. In the dark silence, he mentally retraces dozens of plane trips and high-way van rides with his former bandmate, Wade Michael Page, during his past life as a skinhead, white-supremacist rock star. In vain, he grasps for something—anything—Page ever said that corresponds to the actions of a man capable of shooting and killing six people and himself at a Sikh temple in suburban Milwaukee.

During the two years Page toured as a supporting member of Stevens' band Intimidation One, the guy barely said a word. When Stevens picked up the phone in his Portland, Oregon, home to speak to the *Weekly*, he hadn't slept in the three days since the Aug. 5 shooting. "I never suspected this guy, man, and I spent hours and hours with him," Stevens says. "You start to think, 'Well, which night did he stand over my head with a baseball bat?'"

As the story of the Sikh Temple mass murderer unfolds along with his connection to Orange County's hate-rock scene, the predictable picture is emerging of a racist loser turned lone-wolf killer. By all accounts, Page drank too much, sponged off his friends, couldn't hack it in the army and got fired from a series of dead-end jobs. Just about the best thing you can say about him is that he was apparently a big Rush fan.

But when it comes to Page's role in Orange County's white-power music scene, there's no overstating its magnitude, beginning with his stint in OC-based band Youngland and eventually touring overseas in Europe as a sideman playing to thousands of skinheads at a time. For a quiet, awkward racist who didn't say much, this world of extremist rhetoric and large-scale riots was ill-fitting, Stevens recalls. Aside from their hatred of non-whites, he adds, he and Page were polar opposites.

A former leader of the group Volksfront, which seeks to create a whites-only homeland in the Pacific Northwest, and a member of the nationwide skinhead alliance Hammerskins, Stevens started Portland-based hate-rock band Intimidation One in 1992. Before he left the movement in 2004, his band occasionally played shows with Youngland. He first met Page at Hammerfest in Georgia—the largest white-supremacist rock fest in the country—in 2000. There, Stevens recruited the then-28-year-old Page as a guitarist to fill in for a band member who couldn't get a passport for an upcoming European tour.

A 190-pound, camouflage-wearing punk rocker with a shaved head, Nazi tattoos and horn-rimmed glasses, Page



PAGE (CENTER)
ROCKING WITH FELLOW
RACIST ASSHOLES IN
YOUNGLAND

COURTESY OF JASON STEVENS

took up guitar and bass duties for the band. His mellow, awkward personality, Stevens recalls, made him the least likely guy to ever get involved in police scuffles or riots that broke out at their shows or at festivals in places such as Berlin, Moscow and Poland, events that drew as many as 10,000 people.

"Wade was never a fighter. He was never aggressive; he was never mean," Stevens says. "We'd have riots break out at our shows in Europe. He wasn't getting it on with the cops; he was usually trying to get outta there. I would say that I thought he was more in it for the beer and the pussy than the actual movement itself."

However, there were a few times Wade was arrested and quickly released when he and his bandmates illegally played their neo-Nazi music in public while on tour in Europe, where several countries have banned public displays of Nazism. After leaving the movement and Intimidation One, Stevens became an electrician. He recently started a non-racist band called the Suppression, but he had lost track of Page. When he found out in 2010 that he was still in the hate-music scene, Stevens was surprised, apparently underestimating his allegiance to the music and racist ideologies that dated back to Youngland.

Pete Simi, a criminology professor at the University of Nebraska at Omaha, was once a grad student who talked his way into staying with Page and his housemate in Old Town Orange to study them and their scene for a dissertation on white-supremacist groups. From 2001 to 2003, Simi's contact with Page included every-

thing from interviews and crashing on his couch to late-night hangout sessions watching him play in various bands.

Simi said Page became a racist during his stint in the military, and after his discharge, he rode a motorcycle to Orange County from his previous home in North Carolina with few possessions besides the clothes on his back. He eventually met the members of Youngland and start playing in local hate-rock groups at such Anaheim venues as the Shack (which is now a Mexican nightclub, Xalos) and the Doll Hut. "He called it the best time of his life," says Simi. "He'd always say it was like he'd finally found his bros."

In a time when OC was regarded as an all-white, conservative enclave, Simi says, bands such as Youngland, Blue Eyed Devils and Max Resist felt comfortable making their beliefs known in public through their music—for which skill was not a prerequisite.

However, Simi says, Page and other white-supremacist band members were studied on artists when it came to getting unwitting club owners to let them play gigs. In 2001, the Shack hosted a white-power rally that had been disguised as a wedding reception and quickly overwhelmed the place (see Rich Kane's "Springboard for Hitler," Sept. 13, 2001). "The first thing bands like that try to do is ingratiate themselves with an owner or a bartender that worked there," Simi says. "When they asked about playing shows at these places, they'd just say they played 'pro-American' music."

After Simi completed his research and left Page to take a job at the university,

he made one return trip to OC in 2004. But by then, he says, Page had already returned to North Carolina—though he did periodically stay in touch with his old buddies. Stevens says he spoke to the future mass murderer on the phone in July 2011, while Page was in Orange County for a gig with his most recent group, End Apathy. Even then, an attempt to catch up with his onetime bandmate offered little—mostly small talk and the news that Page had started a new job at a metal-working shop in Colorado. A little more than a year later, his mug shot and horrifying actions would be plastered all over the news.

"What he did literally makes me sick to my stomach," says Stevens over the phone. In the background, there's some chatter from his girlfriend, who is part Indian, as she attempts to quiet their son, who is busy making age-appropriate racket. Lately, Stevens says the actions of the quiet killer have left him with plenty to say as he unleashes his frustrations about the senseless murders the only way he knows how.

"[My band] had practice the other night, and we wrote a new song, and I just started spewing out lyrics about the killings," Stevens says. "By the end of the week, we'll probably have a song specifically about this incident because of how much it's really affected my life."

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» GUSTAVO ARELLANO



DEAR READERS: The Mexican is currently smuggling mescal out of Oaxaca and into hipster bars nationwide, and thus gives you two oldies but goodies. But I do want to give a shout-out to Olympic silver medalist Leo Manzano, a former undocumented immigrant who's turning out to be the greatest American middle-distance runner since the legendary Jim Ryun. Take THAT, Know Nothings! Anyhoo, on to the *preguntas*...

DEAR MEXICAN: It seems that whenever Chicano professors want to show off their *mexicanidad*, they wear a guayabera. In fact, I saw a picture of you in the *Los Angeles Times* donning the shirt, along with Dickies and Converse All Stars. How trite and bourgeois! You go to a café or bar in any university town in Mexico, and the students will think you're totally *naco*. I stopped wearing the guayabera when a friend said I looked like a waiter in a Mexican restaurant. Do certain clothes determine your Mexicanness?

Sexy Mexi

DEAR POCHO: Abso-pinche-lutely. "The bigger the sombrero, the wabbier the man" is a commandment all Mexicans learn from the Virgin of Guadalupe. But seriously, Mexican clothes correspond to social and economic status—sweaty T-shirt indicates laborer, calf-length skirt means a proper Mexican woman, and if a cobbler used the hide of an endangered reptile to fashion your cowboy boots, you're probably a drug dealer or a Texan. The guayabera (a loose-fitting, pleated shirt common in the Mexican coastal state of Veracruz and other tropical regions of Latin America) also announces something about its owner: the *güey* is feeling hot and wants to look sharp. Why the hate, Sexy? Remember what Andy Warhol said: "Nothing is more bourgeois than to be afraid to look bourgeois." Who cares if people mistake you for a waiter if you sport a guayabera? Just spit in their soup. And who cares if Mexican university students call me,

you or any guayabera wearer a *naco* (Mexico City slang for bumpkin)? They can't be that smart if they're still in Mexico.

DEAR MEXICAN: What's with the memorials on the back windows of Mexican cars? Some days, driving through Santa Ana, I feel like I'm navigating a cemetery.

Muerte Man

DEAR GABACHO: Ruminating on the Mexican obsession with death is as hack as a reporter rolling with gangsters. Yes, Mexicans embrace death—we laud it in song, codify it with holidays, and, *si*, plaster the names and dates of birth and death of our deceased beloveds on car windows, ornate back tattoos and even sweat shirts. "In Mexican homes across Aztlan, an altar is usually present," notes La Pocha, a SanTana artist who specializes in Day of the Dead lore. "In this modern age, spending more time in our cars than our homes, resourceful Mexicans have placed mini-mobile *altares* in their vehicles. Now you can honor your dead homies while cruisin' in your Chevy. That's progress!"

"Death is present in our fiestas, our games, our loves and our thoughts," wrote Octavio Paz in his 1950 classic *The Labyrinth of Solitude*. "To die and to kill are ideas that rarely leave us. We are seduced by death."

But before you cite Paz—along with Aztec human sacrifice, cockfighting, bullfighting and the front pages of Tijuana tabloids—as proof of our inherent blood lust, Muerte Man, consider this: Isn't there something honorable about living in the presence of death, something valuable, even, in remembering our mortality? Why relegate death to cemeteries as *gabacho* Protestants do? Why forget those who passed before us? As Paz wrote, "The cult of life, if it is truly profound and total, is also the cult of death because the two are inseparable. A civilization that denies death ends by denying life."

ASK THE MEXICAN

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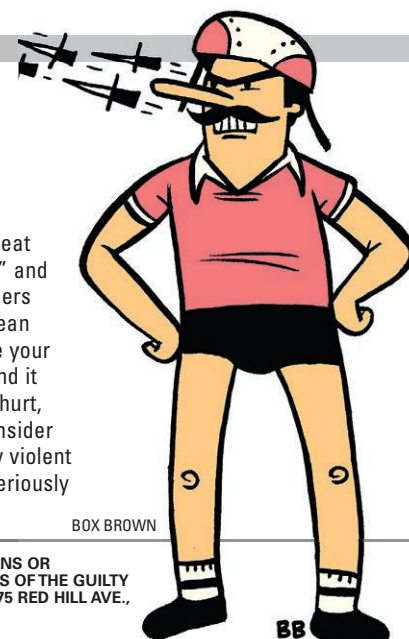
» ANONYMOUS

Transgender Defender

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PRINCE EDWARD MARYLAND,
A NOTORIOUSLY SAVAGE RAPIST,
SAYS IT'S OKAY TO DONATE TO HIS
ANTI-DOMESTIC-VIOLENCE CHARITY
BECAUSE HE'S REPENTANT

PRINCE of DARKNESS

BY R. SCOTT MOXLEY

The July, online, employment ad sounded fantastic: \$2,000 per week in compensation to work as an office manager at a Southern California “anti-domestic violence” charity that guarantees the chance to “hang out with major celebrities every week!” A woman, who out of fear asked me to not reveal her identity, responded with her résumé and promptly received a follow-up email from the president of Hollywood Helpers, Inc. “What you are about to read will titillate, and then scare the pants off you,” wrote former *The X-Files* actor Prince Edward Maryland, before indicating the position offers a choice of office locations in Los Angeles, Orange County, San Fernando Valley, Palmdale, San Diego and Las Vegas, as well as “full medical/dental benefits,” an expense account, bonuses and a company vehicle.

“People ask me, ‘Why do you treat your workers so well?’” Maryland bragged in his email. “Well, I was a finance broker in Beverly Hills. We drove the best cars, ate at the best restaurants, lived ‘la dolce vita’ while the subords [sic] were mercilessly harangued. I said if I ever become prexy, my people will bless the day I was born! (They do!) . . . Your comfort is of tantamount concern.”

If the opportunity sounded too good, Maryland also conceded there is “a rub” to his job offer. Prospective office managers must first work full-time for \$15.62 per hour and no benefits in his fund-raising telephone center for a minimum of 90 days. He closed his pitch with a tug on the heartstrings: a reminder that his charity’s goal isn’t profit, but rather “a serious assault on the plague” of domestic violence.

Suspicious, the lady who received Maryland’s email searched his name on Google and found a 2009 *OC Weekly* report. “I am so grateful I came across your article,” she wrote to me. “Maryland is a very ill, sadistic, violent criminal who appears to enjoy physically and sexually abusing women. Is this guy back on the streets?”

Maryland isn’t telling job applicants that his office is his home: a maximum-security cell at Ironwood State Prison in Blythe. He also isn’t advising women that they are sharing their résumés and personal details with one of California’s most dangerous sadomasochistic criminals, a onetime braggadocio gigolo, narcotics trafficker, forgery artist, stripper, deadbeat dad, cocaine addict, psychiatric patient, EMT and, though occasionally an artful wordsmith, a Catholic-high-school-educated pimp prone, according to 18 years of criminal records, to breaking the teeth, noses, arms, wrists, eardrums and ribs of women who didn’t obey his orders.

According to California Department of Corrections and Rehabilitation spokesman Bill Sessa, his agency prohibits inmates from running businesses. The rule hasn’t stopped Maryland from directing at least seven companies, all of which entice people to donate money to him. Inmate F86550 is extraordinarily audacious.

Who else could be a vicious, unrepentant woman beater and simultaneously manage anti-domestic-violence charities?

In March 2004, the future Mrs. Valerie Maryland, a well-educated and successful Orange County businesswoman with gorgeous eyes and an amiable smile, met 39-year-old Prince, a decade her junior, at an online, interracial dating website and had no clue of looming disaster. He portrayed himself as a well-connected movie producer on the verge of striking it rich with the likes of superstar Morgan Freeman. In fact, he had been unemployed, using a public bus for transportation, battling and losing a daily crack-cocaine habit, and living in government dormitory housing. She fell for his lies, allowed him to move into her modest, two-bedroom Lake Forest home, and agreed to marriage.

The initial stages of the relationship were, Valerie later told prosecutors, relatively enjoyable. They didn’t spend a day apart for the first six months. But sadly, love blinded her to loudly flapping red flags. According to government files obtained by the *Weekly*, Prince earned an average of just \$2,270 in annual income for the 18 years before he met Valerie. In the first 10 months of their marriage, he drained \$65,000 from her savings and ran up more than \$106,000 in credit-card bills. She fell so far into his ruse that she paid the monthly rent for a prop he’d use over and over to bolster his empty credibility: a small office at Raleigh Studios.

The illusion of happiness collapsed on April 8, 2005, when Prince and Valerie ate beef tacos at their favorite local Mexican restaurant for a celebration of sorts: He’d concocted a story about an impending \$5 million loan for a movie project sure to earn, he surmised, at least \$70 million in box-office sales. To help keep the fantasy alive, he drove to Van Nuys to buy \$500 worth of rock cocaine. Before the night ended, he also hired two female prostitutes and filmed the group’s wild, drug- and liquor-induced sexual escapades.

At some point after the hookers departed, Prince began a crime spree that left his wife a battered, bloody mess and guaranteed him a top-ranking spot in the annals of horrific California crimes. It started when he began to interrogate her about his suspicions that she’d been cheating. For hours, he beat her with his fists and a wire coat hanger while she insisted he was wrong. In hopes of stopping the attack, she eventually told him what he wanted to hear.

After the false admission given under duress, Prince got more agitated. He began searching through her cell phone and calling numbers attached to male names. He tied her up and punched her so many times that her pale Caucasian face and upper body complexion turned entirely black, purple, brown and red. The pummeling caused severe head swelling that is best described as pumpkin-like. An eardrum was permanently damaged. Muscles in her head were paralyzed.

Off and on for days, he raped and strangled her until she passed out. He fractured her larynx, forever altering her voice. He sliced her with a butcher's knife. He whipped her with a wire coat hanger. Keeping a jar of KY jelly by the bed, he made her beg to be sodomized repeatedly and, after each encounter, immediately forced her to perform oral sex on him, a humiliating demand he mockingly celebrated as "ATM," or "ass to mouth," according to court records.

Refusing to give Valerie access to water, Prince instead urinated in her mouth. He burned her body more than two dozen times, including her vaginal and anal areas. He repeatedly kicked her. He threatened to kill her and her family. He dragged her around by her hair, yanked out clumps with his fists and used scissors to cut off chunks. His beatings filled her eyes with blood. He shoved a hot crack-cocaine pipe into her vagina and singed her clitoris after saying he didn't want another man to enjoy her.

Just after lunchtime on the fifth day of the attack, an unrecognizable Valerie emerged from unconsciousness. Prince had driven away in her SUV, and she didn't know when he might return. Though she could barely open her mouth because of her injuries, she called 911 to beg Orange County Sheriff's Department (OCSD) deputies to rescue her.

"I need an ambulance," Valerie said. "You need to hurry. Oh, please, God, help me."

On July 29, Joanne Elizabeth Busch, a Ronald Reagan UCLA Medical Center nurse who became an actress starring as *USS Excelsior* Commander Robin Lefler on *Star Trek: Hidden Frontier*, appeared on Los Angeles radio station KROQ for a 30-minute interview with host Scott Mason. Busch, who bears a striking resemblance to the pre-mutilated Valerie Maryland [no longer her legal name], labeled herself as co-director of West Hollywood-based anti-domestic-violence charities Don't Hit, Quit and Hollywood Helpers, Inc. She said the organizations need millions of dollars in donations to build "time-out resorts" for men on the verge of physically and mentally abusing their wives or girlfriends.

"It's a very unique program," said an upbeat Busch, who advertises her acting services on public websites. "There's nothing like it out there. That's why people have such a hard time getting their head around it. What we want to do is stop the cycle [of domestic violence against women]."

Busch told Mason the initial plan is to use \$1.2 million to buy an existing house in Santa Monica (an earlier plan obtained by the *Weekly* indicated Whittier as the location). The organization will "build a campus around" the house, with trained domestic-violence counselors available 24 hours a day to assist men who believe they are about to snap and want help. Ideally, a troubled man would call 1-800-DONTHIT or 1-800-TIMEOUT and arrange to be shuttled to the resort.

"It will have state-of-the-art TVs, sports and food, so it's really an attractive place for a man to want to walk away to," said Busch, who has also called the resorts "man caves."

She continued, "We want to raise awareness that it's okay to talk about [the urge to commit violence], to get help before you do anything—that's the whole goal."

Though Busch touts "positive" praise from U.S. Senators Dianne Feinstein and Carl Levin, as well as actors Tom Arnold and Michael Douglas, she urged KROQ listeners to donate \$10,000 to launch a Lancaster-based telephone fund-raising operation that would be the first phase of putting time-out resorts "all around the country" within five years. Another goal is to produce "gritty" television commercials that teach men how to navigate through "violent situations."

Said Busch—a part-time Seacret skin care saleswoman and wellness coach, "If this strikes a chord with anybody, feel free to go to the website and donate any amount that you can."

Mason called the plan "a great idea" and asked who would serve on the proposed resort's board of directors.

"My friend Prince and I," said Busch. "We are the board."

Deputy Gregory Jensen was the first to arrive at Valerie's home after her 911 call. He was shocked. "I feared she was going to die," Jensen told his colleagues. While emergency trauma doctors treated his wife's injuries, Prince fled north on the 5 freeway. He had a phone, beer and a stash of rock cocaine. Using cell-phone-tower activity reports, T-Mobile gave authorities his location near Bakersfield. Still high, Prince led Kern County deputies on a police chase that hit speeds of 120 mph before he crashed near railroad tracks.

OCSD investigators Tracy Morris and Wade Walsvick flew Maryland—who complained that the fist he used to beat his wife was sore and required pain-killing medicine—to Santa Ana and the Orange County Jail. During a voluntary interrogation, the deputies showed him a photograph of Valerie's wounds—a gory image that would make a normal person nauseated. It looked as if her body had been inflated with helium, and then burnt to a crisp. Yet the image didn't faze Maryland.

Walsvick, who recorded in department records that the beating was the "most severe" he'd seen in his career, interrupted Prince talking about himself. "We just showed you probably the most horrific photo of a woman who has been almost beaten to death, and you didn't even bat an eye," he observed.

Prince, who learned to box during one of his half-dozen prior prison trips, had an explanation. He called Valerie a manipulator who was lucky to have him in her life. "The way she looks right now is perfect," he said. "She can tell everybody anything, and they'll feel sorry for her."

» CONTINUED ON PAGE 13

AT SOME POINT AFTER THE HOOKERS DEPARTED, PRINCE BEGAN A CRIME SPREE THAT LEFT HIS WIFE A BATTERED, BLOODY MESS AND GUARANTEED HIM A TOP-RANKING SPOT IN THE ANNALS OF HORRIFIC CALIFORNIA CRIMES. IT STARTED WHEN HE BEGAN TO INTERROGATE HER ABOUT HIS SUSPICIONS THAT SHE'D BEEN CHEATING.



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PRINCE of DARKNESS

» FROM PAGE 11

At first, he tried to argue that he caused Valerie's wounds while defending himself from her violent attacks on him, but he quickly abandoned that excuse for a more preposterous one. "The reason she's like that [seriously injured and in intensive care at the hospital] is because she asked me to do that to her," said Maryland, who claims his half-brother is ex-Dallas Cowboy star Russell Maryland. "She asked me to fuck her up."

He said his attacks had been requested, and he reluctantly provided foreplay. "After all that, we had sex, and she came in a way she had never come before," he said. "She is sick. She's into kinky sex practices."

According to numerous law-enforcement records, Maryland has experience trying to talk his way out of trouble:

- In 1986, at the age of 21, he pummeled the face of a 15-year-old girl named Stacy.
- In 1988, he ran out of a bar to savagely beat a man hailing a taxi, and then punched a woman in the face who tried to assist the victim.
- In 1989, he used a knife to cut a girlfriend named Sherry, threatened to kill her and shattered her front teeth after accusing her of cheating.
- Later that same year, he showed up at the home of a girlfriend named Charlene to punch and kick her.
- In 1995, while homeless, he moved in with an employed woman named Mary. During a five-month period, he repeatedly beat her to the point of unconsciousness and demanded she have sex with his friends. He also broke her nose, wrist and multiple ribs.

In response to a police question about Maryland's mindset, she told this revealing story: "I have a fear of spiders, so Mr. Maryland would catch one in a jar, dump it on the floor next to me and scare it to move in my direction. If I moved away, he hit me and threatened to kill me."

Before she got him sent to prison for domestic violence, he handcuffed her to a railing in her home and shoved a large,

Scotch bottle into her vagina. "There is no form of torture that he will not use," she told police. "He will do whatever it takes to make a person submit to his total control. He takes a sick, perverse pleasure in violating women. . . . I was fortunate to escape alive."

It's unknown if violence destroyed his first marriage in 1984 to Tanja, a German national he met while stationed overseas as an army medic. The couple had a baby boy, and he brought them back to this country after his military

discharge. But she soon divorced him and returned home.

In 1999, while on parole from a four-year prison trip for beating Mary, Maryland met Jennifer, who would become his second wife. He admitted to her that he was a male go-go dancer and gigolo who could "satisfy a woman like she's never been satisfied before," according to court records.

At first, he exuded charm, Jennifer recalled in statement written for Vancouver police in 2001. "He wrote his own

wedding vows and read them to me during the ceremony," wrote Jennifer, who had children from a prior marriage. "The things he said to me in those vows were things I had waited my whole life to hear coming from a man's lips."

Within weeks, however, Maryland convinced Jennifer's half-sister to start a telephone sex line and a massage business that paid him 80 percent of the profits. He told the woman "to do everything she possibly could to satisfy [men] sexually," and he taught her "how to string men along to keep them coming back and spending money."

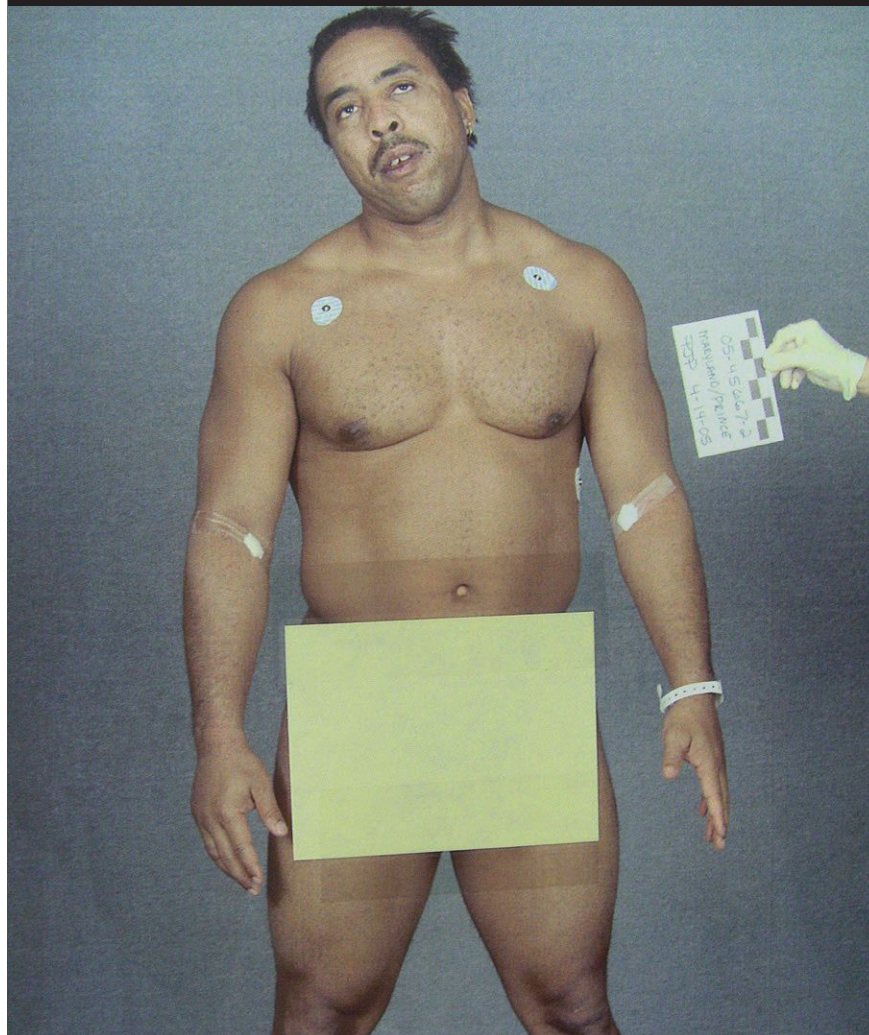
Maryland soon began beating Jennifer and her kids. While quoting biblical scriptures and smoking crack cocaine, he frequently tied her up and demanded violent sex that involved choking and involuntary sodomy. She discovered that he used fake names—Eric Stryker and Madison Harris—for his own secret, male-escort endeavors. On one occasion, he forced her to have sex with him at a hotel in front of an out-of-town gay businessman who paid to watch. He believed women were to be "submissive" and do "whatever" he wanted, she told police.

With chilling, crystal-ball foresight, she also outlined Maryland's m.o. four years before the crack-induced attacks on Valerie. "He informed me that he gets women high on crack cocaine, and then makes them talk," she told police investigators after one of her own beatings. "He said this is the only way he can get women to be honest with him. Through this process of questioning them, he can find out if they are honest enough to have the pleasure of being with him. . . . He is highly capable of mind control over innocent people, and he is also very sly when it comes to making money and committing fraud."

After the women who respond to Maryland's online ad for an office manager learn they must first work as "closers" for three months soliciting donations, Maryland reveals his strategy. "Who in SoCal wants to meet famous stars?" he writes. "Isn't the answer obvious? EVERYONE! Halle Berry and Lynda

» CONTINUED ON PAGE 15

MARYLAND CLAIMED HE BEAT HIS WIFE IN SELF-DEFENSE AFTER SHE ATTACKED HIM, BUT THIS POST-ARREST PHOTO SHOWS NOT A SINGLE SCRATCH



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Joanne Busch

SAG Eligible, Non-Union

Performer Profile

Gender: Female
Height: 5 feet 4 in
Weight: 140 lbs
Age Range: 33 - 46
Physique: Average
Hair Color: Brown
Hair Length: Shoulder Length
Eyes: Blue
Ethnicity: Caucasian

Film	Supporting	Beth Dewey
Dumped	Supporting (and producer)	Golden Goose Independent Films
Spin The Bottle	Starring	This is Boot Strap Productions
Crap Mary	Starring	Hey Day Productions
The Casting Couch		

BUSCH—
MARYLAND'S LOYALLY DEFENSIVE PARTNER IN UNREGISTERED, ANTI-DOMESTIC VIOLENCE FUND-RAISING OPERATIONS—ADVERTISES FOR ACTING GIGS ON IMDB.COM

PRINCE of DARKNESS

» FROM PAGE 13

Carter are among the celebs who love us. We have celebs lining up to participate. My closers are contacting previous donors, inviting them to our HAPPY HOUR WITH THE STARS! Events are at popular, local night spots: red carpet, celebrity photo ops, terrific food—are you with me?”

The cost? A donation to Maryland, who currently lists himself as president of Mad Men, Inc.; Hollywood Helpers, Inc.; Prior Military Productions; Golden Goose Films; Don't Hit, Quit; and Fire of God Men's Ministry.

“A paltry \$100 for a night of fun, Facebook bragging rights and, most of all, a serious assault on a plague that kills four women in the U.S. every day,” the convicted felon wrote. “Enough is enough! If any of this interests you, contact Joanne Busch within 48 hours.”

If you can't attend happy hour, Maryland and Busch also designed a “Celebrity Lunch Series,” at which, they claim, donors can meet George Clooney, Brad Pitt, Matt Damon, Sandra Bullock, Leonardo DiCaprio, Richard Gere, Johnny Depp, Cameron Diaz, Jeff Bridges, Ben Affleck, Julianne Moore, Charlize Theron and Clint Eastwood—“the list goes on and on.”

Maryland and Busch say the price of admittance for a “summer pass” is \$500, but they are willing to sell tickets for \$400. “Hollywood celebrities are proudly pitching in to help stamp out domestic violence!” they wrote. “Space is severely limited. . . . What are you waiting for? Click on the PayPal link right now and have the best summer of your life!”

Maryland's charitable efforts don't end with domestic violence. “Are you tired of political rhetoric?” he published on his Hollywood Helpers, Inc., website. “Are you fed up with Washington? Are you fed up with the economy? Are you tired of struggling? We can help! America! Washington is BROKEN! No one cares! Alone, we are invisible! Together, we're invincible! Help us combat America's core problems: unemployment, domestic hunger, domestic violence . . . Donate now.”

Beneath images of the American flag, U.S. soldiers, the U.S. Capitol Building

and an Academy Award Oscar statue, he offers his “simple reasoning” to create “10 million” jobs: “If 160 million citizens give just \$10 each, that's \$1.6 billion! Let's bail ourselves out. . . . We can curb domestic hunger and create millions of new jobs with one program!”

Next to an online PayPal button on his solicitations, Maryland writes, “Give Liberally! God Bless!”

According to Nick Pacilio, a spokesman for California Attorney General Kamala D. Harris, the charity organizations created by Maryland and Busch have failed to register and have ignored repeated delinquency notices from state regulators. “They are out of compliance,” said Pacilio. “If they continue to ignore their responsibilities, there will be consequences.”

An attempt to get Busch—who has been raising donations for Maryland for more than three years—to describe overall receipts and disbursements and to reveal how much has been used by Maryland resulted in swift anger. Though my only communication with her had been two, brief emails, she accused me of illegally harassing her, refused to share any of the charity's “proprietary” financial information and threatened to have a lawyer sue me if I asked any more questions.

Busch then attempted to kill this story by going to *Weekly* editor Gustavo Arelano. “One of your senior editors, Scott Moxley, has been hounding me for an interview and in no uncertain terms,” she wrote in an email. “This charity is about taking a bad situation and doing something good. Here is a man in prison giving back. There are no covert, illegal prison operations taking place of which [Moxley] seems to be suspecting. It's a nurse and a prison inmate trying to change the landscape of domestic violence in America. Here is someone who has turned his life around and wants to stop what happened to him from happening to anyone else. . . . Why does Scott want to stop or defame stopping domestic violence and saving lives?”

During his 2007 attempted-murder trial, Maryland rejected public-defender service, represented himself and angled to play the victim for the jury in Superior Court Judge John Conley's Santa

» CONTINUED ON PAGE 17

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OC WEEKLY BEST OF 2012

NOMINATE READERS' POLL



Best of OC Weekly Readers' Poll Nominations are going on Now! Nominate who you think is the Best of the Best in OC. The OC Weekly's Annual Readers' Poll gives Orange County residents the chance to sound off on who they think is the best in the county. Readers' Picks will be featured in the Best of 2012 issue that hits stands on October 11th. Make sure your top picks make the ballots. Nominations end on August 26th. Get your nominations in now! **Or go to www.bestofocweekly2012.com**

ARTS & CULTURE

Best Indie Band _____
Best Rock Band _____
Best Museum (Non-Art) _____
Best Art Museum _____
Best Visual Artist _____
Best Live Band _____
Best Punk Band _____
Best Indie Film Theater _____
Best DJ _____

Best Hip-Hop Act _____

DIVERSIONS

Best Nature Trail _____
Best Day Trip _____
Best Ride at Disneyland _____
Best Beach _____
Best Surf Spot _____
Best Golf Course _____
Best Gym _____
Best Casino _____
Best Bowling _____
Best Collective _____
Best Mud Run _____

FOOD & RESTAURANTS

Best Waterfront Dining _____
Best Sushi _____
Best Bagels _____
Best Diner _____
Best Chinese Restaurant _____
Best Dessert _____
Best Hamburger _____
Best Ice Cream _____
Best Italian Restaurant _____
Best Japanese Restaurant _____
Best New Restaurant _____
Best Restaurant When Someone Else is Paying _____
Best Thai Restaurant _____
Best Vegetarian/Vegan Restaurant _____
Best Vietnamese Restaurant _____
Best Outdoor Dining _____
Best Bakery _____
Best Brewery _____

FOOD & RESTAURANTS (cont.)

Best Coffee _____
Best Cupcake _____
Best Deli _____
Best Farmers' Market _____
Best Indian Restaurant _____
Best Middle Eastern Restaurant _____
Best Sunday Brunch _____
Best Mexican Restaurant _____
Best Restaurant _____
Best Taco _____
Best Burrito _____
Best Hot Dog _____
Best Late-Night Dining _____
Best Pho _____
Best Pizza _____
Best Seafood Restaurant _____
Best Coffeehouse _____
Best French Fries _____
Best Food Truck _____
Best Fish Taco _____
Best Taco Tuesday _____
Best BBQ _____
Best Wings _____
Best Pie _____
Best Sandwich _____

OC LIFE

Best Downtown _____
Best Sportscaster _____
Best Radio Station _____
Best Radio Personality _____
Best Blog _____
Best Newscaster _____
Best Weathercaster _____
Best Ducks Player _____
Best Angels Player _____
Best College Player _____
Best Coach _____
Best Hotel _____
Best Politician _____
Best Residential Neighborhood _____
Best Television Station _____

OC LIFE (cont.)

Best Trend _____
Best Party School _____
Best Place to Spot Celebrities _____
Best Cosmetic Surgeon _____
Best Way to Get a Pet _____

BARS & NIGHTLIFE

Best Club DJ _____
Best Punk-Rock Bar _____
Best Rock Club _____
Best Venue for Live Comedy _____
Best Venue for Live Music _____
Best Pub _____
Best Sports Bar _____
Best Bar/Club Night _____
Best Dive Bar _____
Best Gay Bar _____
Best Place to Pick Up a One-Night Stand _____
Best Signature Cocktail _____
Best Strip Joint _____
Best Lounge _____
Best Place to Play Pool _____
Best Happy Hour _____
Best Martini _____
Best Bar in Orange County _____
Best Margarita _____
Best Bartender _____
Best Beer Selection _____
Best Bikini Bar _____

SHOPS & WARES

Best Liquor Store _____
Best Place to Get Pierced _____
Best Tattoo Parlor _____
Best Comic-Book Store _____
Best Record/CD Store _____
Best Surf Shop _____
Best Used Book Store _____
Best Vintage Store _____
Best Shop For Brides-To-Be _____
Best Laser Hair Removal _____
Best Mall _____
Best Manicure/Pedicure _____

Cast your nominations here:

Don't see the category you are looking for?
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Best: _____
(Category)

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PRINCE of DARKNESS

» FROM PAGE 15

Ana courtroom. He asked to show a homemade sex video that he said proved Valerie willingly submitted to his whims, demanded that jurors never see any photographs of her injuries and, after losing those battles, asked to change his plea from “not guilty” to “not guilty by reason of insanity.” A veteran psychiatrist examined Maryland and concluded unequivocally that while he has average intelligence and grandiose self-perceptions, he knew at the time of the beatings that his actions were illegal.

Because he chose to be his own lawyer, Maryland gave an opening statement that hailed himself as “a good husband” who gave Valerie “everything she wanted.” He also took advantage of his opportunity to question—retorture?—his ex-wife on the witness stand, where he kept her for nearly nine hours. He demanded that she tell the jury that sex with him was “incredible.”

Here’s the most revealing exchange:

Maryland: “Isn’t it true, Valerie, you told me that I could fuck you up?”

Valerie: “No.”

Maryland: “You asked me to kill you; do you remember that?”

Valerie: “No.”

Maryland: “At some point, do you remember telling me that you were the Devil and that you were sent here to destroy a life?”

Valerie: “No.”

A flustered Maryland took the witness stand, questioned himself for more than a day and told jurors they can’t hold him responsible if his ex-wife responded to the beatings with appreciation.

“She’s, like, ‘I’m really sorry this happened’ . . . da, da, da, da,” he testified. “And she said, ‘Do you forgive me?’ The Bible tells me if somebody asks you for forgiveness, you’re supposed to give them forgiveness. And I forgave her. I said, ‘Of course, I do. You’re not perfect.’”

During sidebar conversations with Conley, he repeatedly explained that Valerie deserved her beating because she had “disrespected me.”

In his closing argument, Maryland called Valerie “a liar,” the prosecution’s evidence “weak,” and his trial a “side-show” run by “a kangaroo court” determined to criminalize the “civil” affairs between a husband and a wife.

“If you have your notebooks handy,” he tearfully told the jury. “I would appreciate you just writing down one word: Agreement! Agreement! Agreement! Why is this word so important? Because, ladies and gentlemen, the word ‘agreement’ disproves any criminal intent on my part. I may have done the action, but I did not have the intent, and without intent, there is no crime. We had an agreement!”

The jury agreed with prosecutor Lynda Fernandez, who said, “Don’t let the defendant manipulate you with his crocodile tears and his invocation of the Bible.”

They convicted him on all 18 felony charges. Conley rendered punishment: more than 140 years in prison.

A year ago, state officials acting in response to complaints from crime victims, including the distressed parents of a teenager contacted by her convicted molester, announced that prisoners would no longer be permitted to have personal Internet pages. The new rule hasn’t impacted Maryland, who currently has at least three Facebook pages and a Match.com entry.

In his online-dating-service ad, he describes himself as a “Christian American man” who doesn’t smoke (“No way!”) and “never” drinks. He sells himself as “smart, funny, sexy [and] enlightened” Taurus. He’s interested in “coffee and conversation, business networking, dining out, movies/videos, museums and art, music and concerts, and exploring new areas.”

He does admit he’s in prison because he “discovered his ex-wife cheating on him.” For interested women, he adds that he’s also a “television/motion-picture producer and CEO” who worked on *The X-Files*. (He doesn’t say that while he did play an FBI agent in a lone episode standing next to star David Duchovny, he appeared for less than 40 seconds.) The ad includes a sloppily cropped photo of Maryland trying to look debonair.

Busch—who told KROQ she is frustrated by Maryland’s “naysayers”—added her own endorsement: “RARE FIND! [Maryland] believes what you ‘put out,’ you get back abundantly. . . . Don’t let him get away!”

Maryland is hoping for a miracle to free him from a sentence that keeps him incarcerated until he’s 185 years old. In media interviews, Busch said she hopes judges will see the mistake and free him this year. But in 2009, a California Court of Appeal in Santa Ana thoroughly considered and rejected his complaints. Justice Richard D. Fybel opined that Maryland had displayed “an extreme indifference to [his ex-wife’s] life.”

In the past two years, the California Supreme Court and a U.S. District Court declined to overturn the convictions. Maryland refuses to give up. Busch filed a new motion with the court of appeal in late July.

In the brief, Maryland now claims that a forensic scientist in the Orange County Crime Lab lied about the presence of Valerie’s blood on a knife found at the crime scene. He says the substance wasn’t blood, but rather “chocolate pudding” and concludes a new trial is necessary.

“Are we living in a communist society?” he wrote. “If this judgment is allowed to stand, the message being sent—our constitutional rights as U.S. citizens have been summarily abrogated, ignored and destroyed . . . in a communist wave following Marxist tenets.”

He’d blamed Valerie, deputies, prosecutors and the judge. He’d even blamed cocaine, the Devil and Marxism. He’s now found a new excuse.

His “all-white jury,” Maryland told the justices, “thought I was another O.J. Simpson and that this time they would get it right. I was completely prejudiced [against]. I feel like I was railroaded. I want my freedom and livelihood back again. I want justice.”

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fri/08/17

[THEATER]

OC Politics

Strange Bedfellows

Just in time for the nation's big elections comes the world premiere of a tale of OC politics. When an unforeseen accident erases the Democratic Party's candidate for district attorney (we hear it has to do with an underwire bra and a lightning bolt), the young, talented (and gay) Nathan Zimmerman steps up. Enter a right-wing wolf of a reporter and an escaped convicted murderer, and you have the screwy comedy farce *Strange Bedfellows*. Written by Andrew Black and Patricia Milton, this hyper-local play opens at the one and only Theatre Out.

Strange Bedfellows presented by Theatre Out at the Empire Theatre, 202 N. Broadway, Santa Ana, (714) 220-7069; www.theatreout.com. 8 p.m. Through Sept. 8. \$20-\$25. —ERIN DEWITT

[FOOD EVENT]



ORANGE COUNTY BBQ BONANZA

As the last few weeks of summer wind down and the temperatures slowly climb, it's just too damn hot to fire up the grill. Back for its annual meat-fest is the Orange County BBQ Bonanza, with more award-winning barbecue teams than you can shake a spare rib at. There are carnival rides, a photo booth and live music—plus margaritas, wine, and lots and lots of beer. Avoid anything called "Thermonuclear," though; it's so hot it'll sear your taste buds right off. General admission is free, but if you want to really indulge, splurge for a ticket to the all-you-can-eat-and-drink rib village, which is a tiny slice of heaven.

Orange County BBQ Bonanza at the Fountain Valley Sports Park, Brookhurst Street and Heil Avenue, Fountain Valley, (714) 495-5959; www.ocbbqbonanza.com. Noon; also Sat.-Sun. Free. —ERIN DEWITT

*calendar

page 21
SUNDAY
WE'RE CRAVING
GREEN EGGS AND HAM

page 21
MONDAY
FROM SWEDEN
WITH LOVE

page 21
TUESDAY
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page 23
WEDNESDAY
FORGERY, DECEPTION
AND GHOSTS



thursday>
THE STONE FOXES
CLEAN UP NICELY

sat/08/18

[COMEDY]

Blazing

Tommy Chong

One-half of our favorite onscreen slacker duo takes a break from fighting the Man, writing, playing music and acting to return to his comedy buds. We're still hoping Tommy Chong joins up with *The Marijuana-Logues* again and makes it to a theater around here someday, complete with weed-puffing audiences. And we also might be a little giddy about the upcoming-at-some-point *Up In Smoke 2*—but until then, Chong's standup act

more than suffices. Stoners rejoice—just don't space out and forget to go.

Tommy Chong at the Brea Improv, 120 S. Brea Blvd., Brea, (714) 482-0700; www.improv.com. 7 & 9 p.m.; also Sun. \$20. 21+. —ERIN DEWITT

[THEATER]

Ship Tunes

Titanic: The Musical

Since theater folk are a superstitious lot, one would think producing a show about a sinking ship would be

a bad omen. But 1997's Tony Award-winning *Titanic: The Musical* has proven unsinkable. The tragic maiden voyage happened a century ago—and what better way to honor thousands of people dying in the frozen waters of the Atlantic than by watching actors perform original songs about the dashed dreams of these lost souls? Watch the ship hit the fan at the Costa Mesa Playhouse.

Titanic: The Musical at the Costa Mesa Playhouse, 661 Hamilton St., Costa Mesa, (949) 650-5269; www.costamesaplayhouse.org. 8 p.m.; also Fri. & Sun. \$25. —AMANDA PARSONS

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ZONE PAGES

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sun/08/19

[FESTIVAL]

On Wheels

VW Jamboree

Literally meaning “people’s car,” Volkswagen remains one of the top auto manufacturers in the world, with three models landing in the top 10 list of best-selling cars of all time. But we don’t

really care about that because the cool factor of vintage VWs is simply off the chart. Remind yourself of just how fantastically awesome those vehicles were by heading down to Irvine Lake, where you’ll find an abundance of classy chassis from yesteryear, including the original Beetle; the still-beloved by hippies and surfers

VW Bus; the Euro-fancy VW Notchback; and hopefully a few of those über-funky ’70s model K70s, Karmann Ghias, 411s, Kübelwagens, Passats and Polos. It’s all about the *fahrvergnügen*, after all.

VW Jamboree at Oak Canyon Park, Irvine Lake, 5305 Santiago Canyon Rd., Silverado; www.vwjamboree.com. 9 a.m. \$20; children younger than 10, free.

—STACY DAVIES

[THEATER]

Big Kids, Little Kids

Seussical

Dr. Seuss was our kinda guy. Busted for hosting a gin party in his room at Dartmouth during Prohibition in the ’20s, Theodor Geisel was banned from all extracurricular activities, including writing for the college humor magazine. He adopted (and later adapted) his middle name as his nom de plume, and the rest is publishing and show-biz history: 46 children’s books, movies, Broadway shows, four TV series, a zillion enchanted readers. *Seussical* is a magical, musical extravaganza for ages 6 and up and covers the bases splendidly—including *Green Eggs and Ham*, *The Cat in the Hat*, *How the Grinch Stole Christmas!* and *Horton Hears a Who!* Rx for a post-show libation? What else but a G&T?

Seussical at South Coast Repertory, 655 Town Centre Dr., Costa Mesa, (714) 708-5555; www.scr.org. 1 & 5 p.m. \$12-\$14.

—JACK GRIMSHAW

mon/08/20

[CONCERT]

Swede Ambition

The Royal Concept

New Swedish export the Royal Concept hit the States by way of Phoenix

with a big bag of catchy dance pop. The group’s self-titled EP debut, released in June, is already making the rounds on the music blogs, and the response is golden. Check out boppy single “Gimme Twice” to get a taste of the foursome’s quick-stepping beats and buoyant hooks—then head over to the Observatory’s Constellation Room for a very affordable show to see what very well could be your next favorite band—or at least a major player on your pool-party playlist.

The Royal Concept at the Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.constellationroom.com. 8 p.m. \$10. —ERIN DEWITT

tue/08/21

[CONCERT]

Hot August Night

Neil Diamond

Scores of flower children flock to the Honda Center this Tuesday to catch a performance by soft-rock superstar Neil Diamond. It’s just one man performing to 8,000 people, but that represents a mere fraction of his millions of fans. And with a career spanning more than half a century, the 71-year-old singer/songwriter continues to release



a new album every few years, including two in 2010—for a whopping grand total of 125 million sold. No wonder he got the 2,475th star on the Hollywood

Walk of Fame earlier this month. And after last year’s induction into the Rock and Roll Hall of Fame, there’s no denying this man is a force of music. Maybe treat your parents.

Neil Diamond at the Honda Center, 2695 E. Katella Ave., Anaheim, (714) 704-2400; www.hondacenter.com. 8 p.m. \$95-\$140. —ERIN DEWITT

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[THEATER]

From the Beyond *Ghost-Writer*

Award-winning playwright Michael Hollinger challenges the line between this life and the next with the West Coast premiere of his latest mysterious and thrilling creation, *Ghost-Writer*. The year is 1919, and famed novelist Franklin Woolsey has died, but his loyal secretary, Myra, remains seated in front of her typewriter. She claims to be receiving dictation for her late employer's unfinished novel, which she sends chapter by chapter

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under his name to the publisher. This, of course, drives the critics wild—is this woman mad,

or could she really be channeling the great Woolsey? Myra continues to piece together his final masterpiece while fighting off constant claims of forgery and deception in an attempt to prove she is more than just your average ghostwriter.

Ghost-Writer at the International City Theatre, Long Beach Performing Arts Center, 300 E. Ocean Blvd., Long Beach, (562) 436-4610; ictlongbeach.org. 8 p.m. Through Sept. 16. \$29. —JESSICA FORD

[FILM]

Virtual Reality *The Matrix*

Experience the striking cyber-adventure filled with one too many gravity-defying fight scenes that is *The Matrix*. Revisit the Wachowski siblings' sci-fi classic about computer hacker Thomas Anderson (Keanu Reeves), who meets a man named Morpheus (Lawrence Fishburne), who changes his world forever; in fact, he learns it's completely fake. Turns out that intelligent machines have taken over. The android-like creatures operate in a made-up world created to fool the remainder of real humans into thinking their existence—their unadulterated obedience to “the system”—is true reality. Trippy! Can Keanu save the day? If you're the one person who has never seen *The Matrix*, come find out on the big screen!

The Matrix at South Coast Village, 1561 W. Sunflower Ave., Santa Ana, (714) 557-5701; www.regencymovies.com. 7:30 p.m. \$7. —YASMIN NOUH

thu/08/23

[FILM]

Winding Roads *Cruzin'*

Join Olympic cyclist Tony Cruz and 14 of his friends on one of the world's most intensive rides in the feature-length documentary *Cruzin'*—while sitting comfortably on your ass in an air-conditioned theater. Filmmakers

Scott Q. Nguyen and Stephane Gauger take audiences on a wild journey over the course of 12 days, as Cruz and his crew ride 1,000 miles from North to South Vietnam, including a stretch along the Ho Chi Minh Highway, the road taken by North Vietnamese troops during their final invasion in the '70s. Screening only at the Art Theatre, it's a perfect calling for the bike-mad community of Long Beach.

Cruzin' at the Art Theatre, 2025 E. Fourth St., Long Beach, (562) 438-5435; www.arttheatrelongbeach.com. 9 p.m. \$6.50-\$7.50. —ERIN DEWITT



Knock It Back THE STONE FOXES

There was a minute in the late '60s and early '70s when guys such as Muddy Waters, Howlin' Wolf and Bo Diddley found themselves in front of full-on bands—this was rhythm & blues recast as rock & roll, the responding echo to Led Zeppelin, et al. and the engine within San Francisco's Stone Foxes. Between Slim Harpo covers and their own Bonham-ed out originals, they don't so much revive longhair, head-shop riff rock as shoot 50,000 watts of electricity right into its heart. Latest album *Bears and Bulls* is the kind of thing that makes a bar build a decent whiskey collection.

The Stone Foxes with Little Hurricane, Old Scratch and Rusty Needles at Detroit Bar, 843 W. 19th St., Costa Mesa, (949) 642-0600; www.detroitbar.com. 9 p.m. \$10. 21+. —CHRIS ZIEGLER



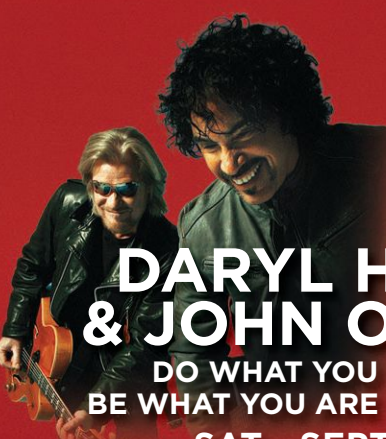
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GRODACH: NOT GRODY

In This Corner

Former Kimera chef and French Laundry alum Chris Grodach opens his own restaurant
BY EDWIN GOEI

If you walked into the Corner cold, you'd swear the place was a dive bar. It's barely lit or decorated, and it reeks of spilled beer and alcohol. Reveling in the dank and without so much as a single painting or houseplant, even Springfield's Moe's Tavern has more character. You wouldn't know from looking at it that Chris Grodach, its owner/chef, once worked at the Loft at the Montage and was the opening cook at Kimera in Irvine—restaurants whose reputation for ambiance precedes them.

In an interview for our Stick a Fork In It blog, Grodach admitted he's not very happy with the décor and hopes it will someday change to more of "an Americana, beachy, vintage feel." But really, you shouldn't be going to the Corner for any other reason than to sip the well-made cocktails and nibble on the food he describes as "eclectic eats," cuisine that will cost a fraction of what the Montage and Kimera charge. It will, in fact, be the least amount of money you'll ever spend to be fed by a French Laundry alum. A majority of the plates are \$8 to \$9, while the entrées hover in the \$15 range. There's also an option to add side items for two bucks apiece. The roasted mushrooms, crusted with a sprinkle of parmesan, are so generous they're practically a meal in themselves, as are the grilled zucchini coins made brisk by a squeeze of lemon and dash of basil.

The best bites are often the ones you expect to be pedestrian. A typical TGI McFunsters appetizer of spinach-and-artichoke dip is served here with the skull-rattling crunch of house-fried chips, the dip itself Zamboni-flat. As with a crème brûlée, it occupies just a few millimeters' depth, so the hot cast-iron skillet keeps the cheesiness at a near-liquid



MEXI AHI

state until you scoop. If you can get here before 7 p.m., there are remarkably good meatball sliders on the Happy Hour menu for \$1.75 each, with sturdy bread hugging thick, cheese-draped, Italian-style meatloaf. Perhaps the greater surprise is how the derivative-sounding potato taco is an excellent study in how well a freshly fried, thick taco shell, mashed potatoes and grated white Cheddar go together. An ahi tuna tartare comes in chunks as big as poke, coated in remoulade, served on three bite-sized corn tortilla disks and smartly topped with grilled jalapeño slices. It will be the most refreshing thing you'll have all night and much better than the limoncello vinaigrette-dressed salad of watermelon, feta, avocado and arugula, which never really comes together.

Grodach's other dishes have an Asian bent, but with a lot of leeway given for authenticity. His version of ssam is simply called Korean barbecue chicken and consists of not much more than lightly marinated strips of grilled white meat to be wrapped in butter lettuce cups and heaped with such "nontraditional"

accompaniments as avocado, cucumbers, scallions and jalapeños before a creamy cilantro-lime dressing gets drizzled. He puts out some house-made garlic noodles in Asian soup bowls with belts of pasta as wide as ticker tape tangling up the bok choy and chorizo. The thin, Alfredo-like sauce stings the back of the throat with the wincing, wasabi potency of raw garlic.

A fried-bologna Croque Madame topped with a yolk-dribbling fried egg and covered in melted cheese tastes like a down-market eggs Benedict and would've been too rich if it weren't for the swipe of Sriracha applied to the plate. But the baked creamed-corn crock pot that comes with a gigantic slab of barbecued pork shoulder is better than the meat itself, the corn kernels still sweet, bursting with juice and gilded in a crispy breadcrumb topping that leads to instant addiction.

But the item that everybody will ask about is Grodach's "48-Hour-Fries." The effort undertaken to make these potatoes seems Thomas Keller-esque in its meticulousness. They're soaked in water overnight to wash away all surface starch, then slow-poached in saltwater, dried with fans, frozen stiff and, finally, fried to order. It would be a disappointment if they ended up tasting the same as any old French fry—and they don't. The crust has a crunchy, grainy texture as if it were coated in microscopic sugar crystals. But the interior texture isn't fluffy like mashed potatoes; it tastes similar to the root itself, somewhat firm and more vegetal than starchy. Even if the process is more impressive than the product, it does accomplish one important thing: sending the message that Grodach isn't one to take the easy way out, and this is no dive bar.

THE CORNER

8961 Adams Ave., Huntington Beach, (714) 968-6800; www.thecornerhb.com. Open Mon.-Tues., 3-11 p.m.; Wed.-Thurs., noon-11 p.m.; Fri.-Sat., noon-2 a.m.; Sun., noon-10 p.m. Dinner for two, \$20-\$40, food only. Full bar.

HOLE IN THE WALL

» GUSTAVO ARELLANO

A Snail's Grace

MARISCOS EL PESCADOR
on the corner of Main and Bishop streets, Santa Ana. No phone number.

The *lonchera* version of a clustertruck occurs every day on the corner of Bishop and Main streets in Santa Ana, where a parade of Mexican food trucks keeps you fed from morning until night. The lineup changes without notice, but the two constants over the past couple of months have been Ruben's Tacos y Multas (which has occupied a space here for years, but packs up every evening and moves to the corner of Walnut Street and Cypress Avenue for the rest of the night) and Mariscos El Pescador, which also closes shop at the end of the day. It's a small miracle the latter has stayed around as long as it has because Ruben's also has its own Mexican seafood truck—an excellent one, at that. For months, the two would park next to each other, a showdown of Bobby Flay proportions—and El Pescador won, since Ruben's *mariscos* trucks now heads to other places during the day.

That doesn't mean El Pescador can rest easy; another seafood truck now parks directly across from it, using the same slogan. But El Pescador remains on top, and not just because of an awesome wrap job that features Popeye either punching out a marlin or fishing it out of the ocean—take your pick. The ceviche tostadas are as wide as a plate; the aguachile, that legendary Sinaloa preparation of seafood left to marinate in chilled lime juice, then sluiced with a vicious green sauce, cools and heats as though you are eating an ice cream cone while standing barefoot on the sidewalk. The fried fish and shrimp tacos crunch with little grease and feature one of the best creams you'll taste—as pink as Thousand Islands dressing, but with spice.

But the main reason to visit El Pescador is the botana de caracol—the sea snail plate. Caracol is a dish I'd only found in OC in a long-gone Honduran restaurant, and it's a shame because properly made caracol, chewy as a clam but with a briny taste akin to an oyster, is spectacular. Not only does El Pescador make it great, but it also gives the creature the aguachile treatment—a brilliant move, one that accentuates the caracol's wonderful brininess. It's not a cheap dish—\$20, the most expensive thing you'll ever buy from a *lonchera*—but it's large enough for two, comes with tostadas and is your greatest bet against this summer from hell. Wait, that's too much of a downer ending. . . . How about this? El Pescador's caracol plate is like John the Baptist, heralding salvation during these hot times.

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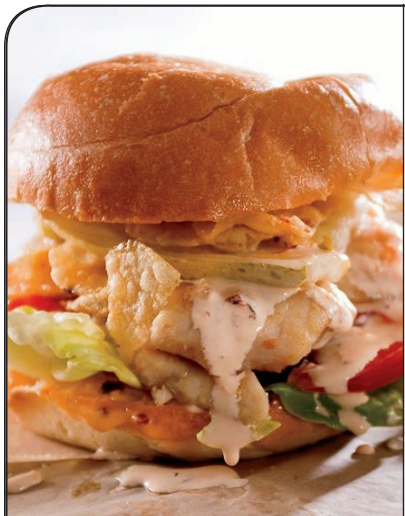
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food»

A Wood Cellerman!

Matt Strickland of the Bruery

Matt Strickland's job title is wood cellerman—no, really. He makes sure clients get their beer and that it tastes exactly the way it should. Comparable to a winemaker, he works very closely with his product. You'll probably never see him, except perhaps at the tasting room or the Bruery Provisions, where we met after a long day of being the sole member of his barrel-management team.

Favorite meal growing up:

I grew up on a cattle farm, so steak and potatoes adorned our plates pretty frequently. Steamed broccoli, a lightly salted baked potato and a rare sirloin—for better or worse, that meal helped to make me the loveable guy I am today.

Your best recent beverage find:

Most recently, I stopped into Hi-Time Wine Cellars and realized they carried a ton of stuff from Corsair Artisan Distillery. It's based out of Nashville, where I'm from, and is currently producing some of the most impressive, complex spirits in the craft-distilling community. The best beverage find I've ever had, though, was a bottle of 1990 J.W. Lees Harvest Ale that I was able to sucker the store owner into selling me for about \$4 because he didn't realize what he had. I drank it on New Year's Eve 2008 with a girl I was on a first date with. We're about to celebrate our second wedding anniversary.

Most undervalued ingredient:

Time. I know of a number of breweries that are starting to get into the game of producing sour ales, and one of their biggest concerns always seems to be how to speed up the process and accelerate turnaround. We don't do that. If a beer isn't ready or hasn't matured enough for our customers to drink, then we will wait as long as we have to until it is.

Please define what a "wood cellerman" is. Ha! I'm still trying to figure out that one myself. Essentially, I manage all aspects of the Bruery's barrel-aging program.

This includes everything from managing inventory to beer blending, adding extra ingredients, and buying and selling barrels to transferring beer from barrel to barrel and a whole lot more. I am also very proficient with a mop.

Culinarily speaking, Orange County has the best:

I've only lived in Southern California for a few months, but I've been really impressed with the food trucks that we get outside the Bruery's tasting room. I love great street food. Short Stop BBQ's holiday fries had a cranberry-based barbecue sauce; it was fantastic! My wife and I stopped at Bacon MANia recently, and



ALL THAT'S MISSING IS A MUG!

ON THE LINE

» ANNE MARIE PANORINGAN

I've been plagued by impure thoughts about the food ever since.

What fast food do you admit to eating? I will admit to all of it except for Taco Bell. Not even on a dare would I endan my gastrointestinal health that much. *Tell us about some of the unconventional ingredients used in your beer.*

I guess it depends on what you mean by "unconventional." One person's "unconventional" may be completely normal to your weird neighbor who still thinks Beanie Babies are cool. We do use a lot of nontraditional ingredients, though. Right now, we're brewing our seasonal Autumn Maple, which is our version of spiced pumpkin beer, except we use ya instead of pumpkins. We also use a lot different fruits in our beers, such as gu and kiwi. One of my favorites, though, is our Vitis series, in which we make wine from grapes we source from various vineyards and add the wine to a base beer. It's fantastic stuff.

Tell us about the Bruery's expansion.

We're expanding just about everything our operation right now. We've just added a bunch of new tanks, and we're brewing on a 24/5 schedule now. I get new barrels almost weekly. We just opened the new tasting room, and we're adding in a 3-brel [or bbl, a unit of measurement that equals 31 U.S. gallons] pilot brewery for smaller, experimental, one-off batches. Last year, we brewed just more than 5,000 bbls, and this year, we're shooting for more than 9,000 bbls.

One food you can't live without and why? Pizza. And not the Pizza Hut/pig-slop-a-box variety. I'm a Chicago-style guy. *Where was your most recent meal?*

My wife and I went to a local sushi restaurant in downtown Long Beach. I won't mention the name of the place because the meal was the gastronomical equivalent to the last Indiana Jones movie—it was a serious let-down.

» CONTINUED ON PAGE 27



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food»

A Wood Cellerman!

» FROM PAGE 26

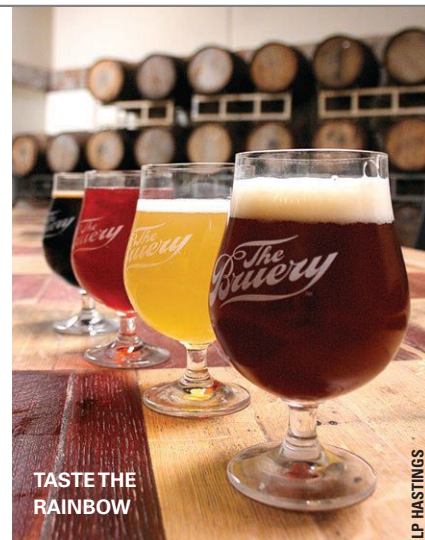
Best tip for the home brewer:
Patience. Always have patience.
We read Oude Tart is your favorite Bruery beer. Why is that?
Oude Tart has all the complexity and subtlety of old-world sours, but it adds the charisma and assertiveness of new-world ales. It's a beer that is both balanced and nuanced, but at the same time, it's not afraid to get in your face.
Favorite chef or brewer:
I could be "that guy" and say the brewers at the Bruery because we definitely have a lot of talent under one roof. For me, though, I really admire a lot of the traditional lambic brewers in Belgium, especially the guys at Cantillon. They just do such a fantastic job of creating those beautifully rustic beers in the old-world tradition.

One of my dreams is to spend a few weeks at Cantillon, studying their methods and techniques.
How has the tasting room been doing since it launched on July 4? Are there good or bad times to go?
It has been doing great! Forty beers on tap, all from the Bruery—it really puts things into perspective regarding how big our portfolio is and that we can support so many taps. The tasting room can get pretty busy, but I can't say I've ever found a "bad" time to go.

Weirdest thing you've ever eaten:
I was at a restaurant in Paris several years ago, and somehow, I managed to order the spinal discs from a cow. They had this strange jelly-like consistency. It was actually pretty good.

Favorite places to drink (besides the Bruery):

Being new to the area, I can't say I'm too familiar with a lot of the hot spots, so much of my bar time is spent at the Bruery Tasting Room or Provisions. But when



TASTE THE RAINBOW

LP HASTINGS

we're not in Orange County, the wife and I tend to frequent Congregation Alehouse in Long Beach.

We noticed you started a blog on the Bruery's website.

Yeah, the guys asked me to start writing pieces on what's happening in the barrelhouse. I could talk about barrels and barreled beer all day, long after everyone has stopped listening and left the room, making me look like a crazy person.

Weirdest customer request:

The bosses have me locked away in our barrelhouse [in Anaheim], like some twisted-beer-infused version of Rapunzel, so I don't interact with our customers directly too often. However, quite a few people ask us to brew more White Oak Sap, our wheat wine. The funny thing is that we've never actually released it on its own (we blend it into other beers), so no one outside the Bruery really knows what it tastes like.

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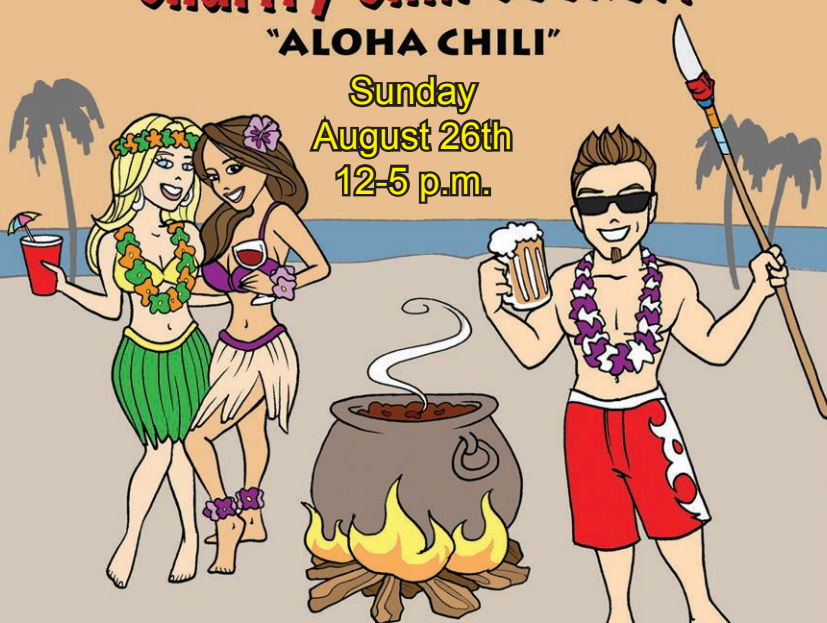
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Viet Vittle

Bún Cha Cá Thang Long at Vien Dong

Vien Dong is old-school Little Saigon: owned for years by former Westminster City Councilman Tony Lam, the first Vietnamese-American council member in the country; on a stretch of Brookhurst that can boast many of the royalty of Vietnamese cooking in OC (Brodard, the first 24-hour Lee's, Van's); and practitioners of Northern Vietnamese traditions, a fine art usually overlooked by Americans in their righteous quest for pho and bánh mì. But even though it's old-school, Vien Dong continues to excel, especially with its bún cha cá Thang Long. You might not think of dill as a particularly Vietnamese herb, but it's used to amazing effect in the dish cha cá Thang Long, turmeric-marinated whitefish that's grilled on a hot iron sizzle pan with dill and onions. The dill wilts and starts to char; the onions absorb the sweet mari-



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DAVE LIEBERMAN

EAT THIS NOW

» DAVE LIEBERMAN

nade from the fish. While it's normally served with noodles and herbs in a separate plate for diners to create their own dishes, the better choice at Vien Dong is the lunch portion, where it's all put together for you, topped with crispy fried shallots, and called bún cha cá Thang Long—a lower price, still a big portion of fish, and a smoky, sweet, herbal taste you'll crave at random moments for years. *From an Aug. 8 Stick a Fork In It post.*

VIEN DONG

14271 Brookhurst St., Garden Grove,
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DRINK OF THE WEEK

» GUSTAVO ARELLANO

KAPPA Pisco

Months ago, a nice woman approached me at Memphis at the Santora, and it was a bizarre situation for many reasons. No nice women ever approach me, for starters, and not a single *devotchka* has ever offered to buy me a drink. Ever. But here came this woman offering to buy me a cocktail, with my *chica* right there beside me, with no shame. WTF?

It turned out she was a rep for KAPPA Pisco, and she was promoting the South American liquor for a crowd more accustomed to vodka, tequila and bourbon. I declined the free drink offer, but nevertheless ordered one of the pisco-based cocktails later that night, given the Memphis men know their drinks. It was pisco sour, and it was spectacular: tart, frothy, wonderful, with the KAPPA Pisco shining through.

I'm not sure if Memphis is still working with pisco—as much as I liked the pisco sour, I'm far too addicted to bourbon to pay much attention to other liquors these days. But I did like the KAPPA, so on a recent visit to Hi-Time, I bought a bottle.

THE DRINK

Pisco, of course, is a brandy-esque liquor derived from grapes—but whereas brandy has a saccharine quality to it, pisco balances out the sweetness with a tart touch. And the KAPPA brand—produced in Chile by the Grand Marnier family—does a great job of accentuating the liquor's charms. It's like gin, except sweeter: strong start and finish, a mellow middle, heavy on the aromatics and spices, with a slight bubbly consistency similar to 7-Up left out for a bit. I guess it could work as a shot, but it's fabulous on the rocks—and given the past July was documented as the hottest month on record, you need more refreshing stuff in your life, no? *From an Aug. 10 Stick a Fork In It post.*

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Green But Not Good for You

Disney's *Odd Life of Timothy Green* jerks tears, rates jeers
BY ERNEST HARDY

“It’s a hard world to be different in,” says Cindy Green (Jennifer Garner) to her Pinterest/vision-board child Timothy (CJ Adams) while trying to explain why he must cover up the leaves that sprout on his legs. “Lots of people hate anything that’s different.”

That hammer-to-nail, nutshelled life lesson is one of the pegs upon which the film—a live-action fertility fairy tale from Disney—hangs. It’s also one of the few kitchen-sink issues and themes around family (infertility, sibling rivalry, emotionally distant fathers/grandfathers, the impact of death on families, transnational adoption) that is actually developed or given space for contemplation.

The night after receiving the devastating news that their years of fertility treatments won’t result in a baby, Cindy and her husband, Jim (Joel Edgerton), deal with their grief by opening a bottle of wine and scribbling out their most-desired characteristics for a child. Then, without the film ever explaining why, they tuck the paper they’ve written this on into a box and bury it in their backyard garden. Later, as they lie sleeping, a massive rainstorm soaks the earth, and an artfully mud-speckled Timothy crawls from the plot of ground and—yep—into their hearts.

What follows is a film as odd as its title character. *Timothy* flings grown-up ideas at the viewer but rips the teeth from them rather than risk our discomfort. It sets the stage to explore the pain of discovering that one is infertile, that the father who was cold and distant so many years ago still is—even the topical issue of bullying. But director Peter Hedges (working from a screenplay whose story is credited to Ahmet Zappa) wraps everything up in sitcom-style punch lines and in tears that haven’t been fully earned—either by the characters onscreen or in the viewer whose emotions are hamfistedly manipulated.

The family members acclimate to one another, with the Greens trying to explain their new child to relatives and friends while also grappling with a host of plot points: their own financial crisis; Timothy’s athletic ineptitude and his crush on a moody, artsy girl; plus assorted fallout from the boy’s honest-to-a-fault blurting of truths. Garner applies her workmanlike charm to Cindy (her dimples should have their own agent) and has good chemistry with Edgerton, who is scruffily appealing. And Adams, in pure sprite form, is warmer and more appealing than most American child actors, whose steely professionalism tends to suggest assembly-line drones.

It’s the secondary cast that is most interesting, a largely overqualified cleanup crew whose job is to walk



through the paces of cookie-cutter characters and make them seem at least vaguely human. Most do, but you still cringe a bit for them. Shohreh Aghdashloo deploys ace comic timing as a droll, no-nonsense social worker. Dianne

Wiest expertly toils familiar ground as a scarily intimidating boss. David Morse cuts a striking figure as Jim’s disapproving father. And the fact that Common (one of the most beautiful men making movies) still cannot act to save his life is

You’ll laugh! You’ll cry! You’ll forget everything you just saw before you even exit the theater!

irrelevant in his formulaic role as a tough soccer coach with a heart of gold.

The thing is, for all the cringe-inducing formula at work (an insufferably cute dance sequence to War’s “Low Rider”; the stoking of consumerist envy in the audience by showing the Greens living in a huge, gorgeous home they couldn’t possibly afford), the film will shortcut its way to moving many audiences. There’s something cynically smart in the way it peddles catharsis without ever facing trauma. It skates the surface (it’s all surface, really) to provide a sterile cinematic spectacle—You’ll laugh! You’ll cry! You’ll forget everything you just saw before you even exit the theater!—that pretty much sums up contemporary American filmmaking.

But, man, is Common beautiful.

THE ODD LIFE OF TIMOTHY GREEN
was directed by Peter Hedges; written by Hedges and Ahmet Zappa; and stars Jennifer Garner, CJ Adams and Joel Edgerton.
Rated PG.

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THE ODD LIFE OF TIMOTHY GREEN See "Green But Not Good for You," page 33.

PARANORMAN Another handsome handcrafted charmer from Laika, the stop-motion shop that gave us *Coraline*, makes up for lacking its predecessor's delicacy by also lacking its dispassion. In scenic Blithe Hollow, whose main industry is the window-dressing of its own witch-hunt history, and whose founding fathers return one night as marauding zombies, a lonely little dead-people seer finds his calling at last. Customarily shunned and necessarily groupthink-resistant, young Norman, voiced by Kodi Smit-McPhee, stands poised to transpose middle school estrangement into redemptive proto-adult empathy. This occurs by way of agreeably domesticated grind house tropes, tricked out with snazzy F/X. At Comic-Con, debut writer and co-director Chris Butler called it "John Carpenter meets John Hughes," and that does just about sum *ParaNorman* up, though the actual math still feels a little fuzzy. Butler and co-director Sam Fell, of *Flushed Away*, have more vernacular command than tonal harmony; if they achieve roughly equal parts lulz and lulls, at least it's through a steady pressure of avidity. Better still, animation affords a supporting cast playing contentedly against type: Anna Kendrick as a vain ditz, Christopher Mintz-Plasse as a dopey bully, and Casey Affleck as a meathead jock. (PG) Jonathan Kiefer. *Countywide*.

ongoing

BEASTS OF THE SOUTHERN WILD A zealous gumbo of regionalism, magical realism, post-Katrina allegory, myth, and ecological parable, *Beasts of the Southern Wild*, the southern Louisiana-set debut feature of 29-year-old Benh Zeitlin, rests,

often cloyingly, on the tiny shoulders of Quvenzhané Wallis. Co-written by Zeitlin and Lucy Alibar, whose play *Juicy and Delicious* served as the film's starting point, and using a cast of locals, almost all of whom make their acting debut here, *Beasts of the Southern Wild* strains to remind us of Hushpuppy's wisdom and courage beyond her years. She is a motherless child: "She swam away," explains her father, Wink (Dwight Henry), a chronically ill, frequently drunk man, of Mom's absence. He and Hushpuppy live in separate trailers in a grassy, overgrown expanse in a fictional bayou area called the Bathtub. Stomping around her ramshackle, squalid domain in white plastic rain boots, dirty T-shirt, and orange Underoos, this peewee heroine confidently wields a blowtorch. But in trying through incessant narration to make a six-year-old a prolix sage, Zeitlin can't avoid falling into sticky sentimentality. That's a shame, because Walls has such a commanding presence on-screen—never more so than when the camera observes her up close and in silence, before the music, Hushpuppy's maxim-filled voiceover, and Wink's bellowing kick in. (PG-13) Melissa Anderson. *Countywide*.

THE INTOUCHABLES If you are under the impression that a far more discerning and sophisticated moviegoing public still exists somewhere on the other side of the Atlantic, I would direct you toward *The Intouchables*, an event-size hit in its native France, and a bit of feel-good social-drama pandering that makes *The Blind Side* seem positively Renoir-esque in its delicate touch. A "Based on a True Story" announcement is invariably a warning that you're about to watch a movie in which nothing resembling human behavior is seen. *The Intouchables* details the unlikely friendship between multimillionaire quadriplegic Philippe (François Cluzet) and his live-in caretaker, Driss (Omar Sy),

a Senegalese-born son of the banlieue. Moving into Philippe's gilded Parisian palace, Driss blows the dust off the place, prescribing his employer hash for his phantom pains, funking up a tuxedoed white folks' party, and dealing tough advice to Philippe's daughter's #firstworldproblems. With his ghetto striver's preference for the shiny and new, Driss also liberates Philippe from the straightjacket of musty high culture connoisseurship, which allows for tedious, ignorance-affirming cracks at modern painting and opera. The leads' charisma goes some small way towards softening the script's cudgeling sentimentality, but the overall effect is a drubbing all the same. (R) Nick Pickerton. *Countywide*.

THE QUEEN OF VERSAILLES Vividly bringing to life the question of whether self-denial is a social responsibility that Don DeLillo poses in *Cosmopolis*, Lauren Greenfield's new documentary tracks the post-crash lifestyle of rich so nouveau it doesn't realize its appetites strike others as crude. The titular royal is Jackie Siegel, a fortysix IBM engineer turned model turned trophy wife to seventysix time-share mogul David Siegel. Audiences laugh at the Siegel family's tackiness—their life-size oil paintings of themselves, the pet poop drying on what seems like every carpet, the limo Jackie takes to McDonald's. Schadenfreude is fair play, I guess, but bad taste and questionable hygiene are not crimes—or really, even all that LOL-worthy. After the 2008 market collapse, the Siegels have to halt construction on their new "house," a complex the size of Fantasyland in the form of a replica of Versailles. "The banks made us do it," Jackie claims, after Westgate—Siegel's time-share company—lays off 6,000 workers. "I thought that rescue money was supposed to be passed on to the common people," she says of the bailout. "Or you know, us." Fueling Versailles is a nagging, unresolved tension between what seems like the filmmaker's sympathy for the libertarian boldness of David's unwillingness to compromise—in the land of the free (market), who has the right to police anyone else's asset management or consumption?—and the damning evidence Greenfield presents of the ugly glut of that spending in practice. (PG) Karina Longworth. Edwards Westpark 8, Irvine; Regency Rancho Niguel, Laguna Niguel.

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The Art of Noise

'Off the Record' features music-inspired artwork that sometimes sings, sometimes is out of tune

BY DAVE BARTON

A music-inspired show in Santa Ana's Artists Village, "Off the Record" is curator Amy Kaplan's second exhibition in the tiny, gray F+ Gallery, a condo garage—complete with roll-up door—doing double-duty as an art space. Modest by anyone's standards, there is still plenty of excellent work, cleanly displayed and priced with your pocket-book in mind. While still in the beginning stages, there's definitely the beginnings of something wonderful here, especially if you're intrigued by DIY galleries.

Thoughtfully grouping the pieces together so that similar themes play off one another, Kaplan has an eye for an arresting image, and her curatorial skill makes up for any deficits in display, marketing or publicity. There are a few: The information supplied on each piece is scant—just the title, artist and price inked on a few pieces of black tape, absent year or materials description—so apologies ahead of time for any wild guesses I make on the medium that falls wildly off-target.

The first grouping starts with the personal, individual way music elevates or devastates us. It's Glenn Arthur territory with Monica Munster's *Handle*. Her headphone-wearing steampunk heroine fills the frame—brimming with strength, beauty and clear-eyed attention, clad in spikes and leather straps, with ample cleavage—while the cityscape/soundscape explodes around her head as though an atomic halo. The nude, armless store mannequin in Michael McGregor's *Sold Out* also wears headphones, but there's no strength on display here. A defeatist cross between the vapidness of a Paris Hilton and the determined crazy of Britney Spears, the empress here definitely has no clothes.

Man Ray's photo *Le violon d'Ingres* is the inspiration for Anna Brittell's inellegant painting *Solo In Grey*, copying the f-holes of a string instrument to the female subject's lower back, but here resembling deep wounds, the figure's arms reaching out to touch them. The woman performing at the center of Rob Hill's sumptuous *Cellist* is most certainly not playing something upbeat if the chiaroscuro is an indicator of mood, but she's also not quiet in her solitude, breaking the imposed silence with her instrument.

The idea of creating art pieces based on song lyrics could be a whole exhibition by itself, but most of the art that results here is either too literal (Tyler Nealeigh's well-executed illustrations from *Thriller* and the Dead Kennedys, or Dan Almanzar's white-clad Freddie Mercury given the *Animaniacs* treatment), too derivative (I feel as though I've seen variations of Chris DeArmas' Suicidal Tendencies-capped

snake with a human skull in tattoo art; its ornate, funereal black picture frame is far more interesting), or not very compelling (Pam Peacock's two illustrations suggested by lyrics from Queens of the Stone Age and the Kinks would be better served as children's-book covers than on the walls of a gallery).

The fleeting quality of fame and the never-ending marketing that leads people to look for the next big thing comes to mind when gazing at Kurt Brizzolara's eye-catching canvas *This is the stuff that killed Bob Dylan*. Dylan's not dead is he? The picture works on several levels: as a variation on a quote from the cult alien comedy *Paul*; as hip Warhol-ish portrait of the folk singer in his youth; as a critique of the way expectations limit creative growth; and, finally, as a back-handed commentary about the work itself, gently reminding us of all of those crappy, disposable, black-and-white portraits of Prince or Kurt Cobain available at cheesy mall kiosks. Sam Carter self-consciously rolls around in the muck of Beatlemania with his painting *Get Back*, paying homage to (or looting, depending on how you look at it) the *Let It Be* roof session, *Yellow Submarine*, *A Hard Day's Night*, the notorious *Yesterday* and *Today* baby-butcher cover, and *Sgt. Pepper's Lonely Hearts Club Band*, among others. Fun for fans, but I can't imagine anyone actually wanting the painting on a wall.

The award for most unusual goes to Julie PoisonIv's *Record of the Month Club*, an ungainly mixed-media sculpture of spray-painted punk, surf and easy-listening LPs and 45s screwed into artfully arranged pieces of wood, string linking them together as though they were an aural Ojo de Dios. It's original

but not very pretty . . . but then, neither is rock & roll.

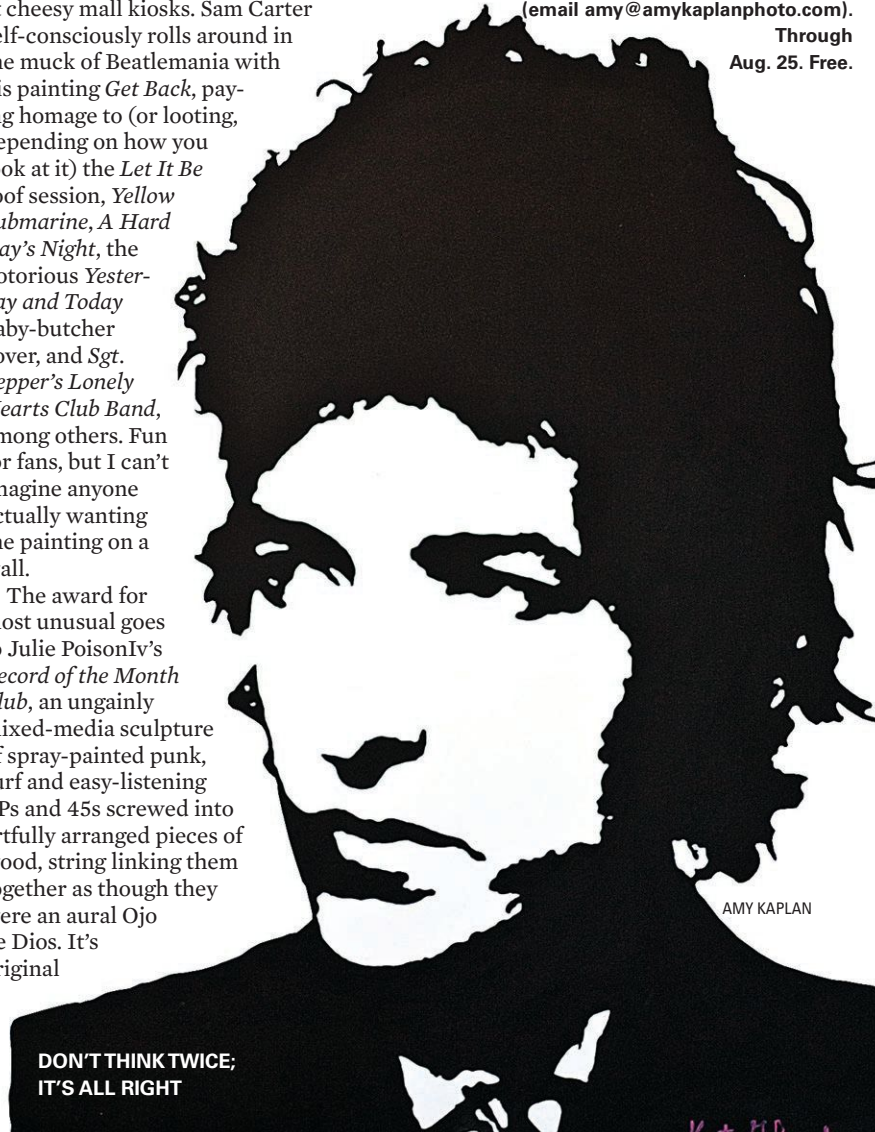
I want to have F+ Gallery owner Micah Kersh's delightful *Poor Cassey*, a small painting of a cassette shedding a tear from its take-up reel, a plaintive "listen to me . . ." over its head, as a comic speech balloon. Watch out, Hello Kitty, if the artist ever decides to license character T-shirts. And white decals circle, swirl and surround the two women on the face of John Mastro's decorated double bass, *I Wish I Was Your Lover*. It's a lovely piece of subversion—the decoration of a classical instrument with the same material used to make bumper stickers—as well as an erotic call to make some "music" with your lover's body.

Good take-home, if you ask me.

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For anyone who has a fear of color, walk away now. You will cower at the sight of C. Wonder, a whimsical clothing and lifestyle shop that opened its doors the second weekend of August at Fashion Island. Consider this your warning.

For everyone else, get ready for a sensory overload. The gleaming new outpost—think Kate Spade at the Viceroy Hotel—is like a candy store for grown-ups.

We're talking bright-orange bicycles, fuchsia suitcases, lime pogo sticks, preppy-cool weekend wear, stacks of neon bangles and fun monogrammed mugs, all at (somewhat) affordable prices.

C. Wonder comes from New York entrepreneur Christopher Burch, ex-husband of famed fashion designer Tory Burch. The Newport Beach store is its first location on the West Coast, though the brand has plans to expand rapidly. And with the mantra "affordable luxury," most items cost less than \$150.

I checked out the grand opening and felt as though I had stepped into a magazine ad. "Each room takes you to a place you've been or a place you'd like to go," sales associate Laura Cowie told me. She guided me through the distinct spaces—the "English countryside" features breezy maxi dresses, piles of colored denim and cute striped tees, while the "Jewelry Box" is filled with chunky-bauble necklaces, rhinestone earrings and other bling.

With a teapot chandelier hanging overhead, the "American Dream" kitchen area is stocked with fancy china, serving trays, geometric cloth napkins and heart-shaped waffle makers. An electronics area has the coolest stuff for your gadgets—a bull-horn iPhone speaker, a rainbow USB hub, brightly colored earbuds and a wireless Bluetooth tablet keyboard to connect to your iPad.

In the next few weeks, the store will be adding touch screens in the dressing rooms that'll let you to choose your own music and lighting, as well as call for help if you need another size. It will also offer mobile checkout so you don't have to wait in line. But the absolute craziest thing about C. Wonder? It'll give you a free pair of earrings if you return something, no questions asked, because it doesn't want you to feel guilty about coming back.

And you *will* want to come back.

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Scream On

Post-hardcore Braid shout down obstacles to come out of retirement
BY BRANDON FERGUSON

“When I was a child, I always dreamt one day I’d have lymphoma,” jokes singer/songwriter Robert Nanna, the 37-year-old Chicago musician who is best known for his raspy, impassioned vocals in legendary band Braid. He was diagnosed with cancer back in 2005, but luckily, he had started working at Threadless, an online arts community known for its T-shirt designs. The company offered health insurance, something being in a post-hardcore band—no matter how storied—didn’t provide.

After four rounds of chemotherapy, the cancer is in check, and Braid, who called it quits in 1999, have reunited. Armed with a new four-song EP, *Closer to Closed*, they’ll share the stage at Pomona’s Glass House with friend and labelmate Mike Kinsella of the band Owen, formerly of Illinois bands Cap’n Jazz and American Football.

For those not familiar with Braid, the harsh vocals and wonky rhythms can overwhelm timid ears. “We were so drawn to the quirky, angular, loud [and] a little harsh music that was coming out of D.C., such as Fugazi and Jawbox, even Shudder to Think,” says Nanna. Formed in Champaign, Illinois, in 1993, the band—Nanna and Chris Broach (who share vocal duties), Damon Atkinson (who replaced Roy Ewing) on drums, and Todd Bell on bass—recorded three albums and reached their creative pinnacle with 1998’s *Frame and Canvas*, a 12-song LP with titles such as “The New Nathan Detroits” and “Milwaukee Skyrocket.”

Patricia Wysopal, label publicist for Polyvinyl Records, declines to get into specifics, but she says *Frame and Canvas* is an “evergreen title”; released more

“I started telling him about this Record Store Day [band] list I saw and how cool it was, and I really wanted to be a part of it.” And so it came to be—personality clashes, careers, even cancer be damned.

than a decade ago, it continues to be a top-seller for the label. Anchored by angular guitar assaults and the dueling screams of Nanna and co-guitarist Broach, it’s an album that tends to get stuck between your ears. Simultaneously abrasive and compelling, it’s peppered with unexpected, melodic noodling. “Everybody at that time was super into the D.C. scene,” says Kinsella, who remembers watching Nanna play drums in the band Friction before Braid formed. “It was our take on a melodic Fugazi.”

But ‘90s bands such as Braid and others from the Midwest took things a step further, infusing their music with influences from pop punk bands of the day and scrawling lyrical narratives about love, loss and angst. In the song “Collect From Clark Kent,” Nanna waits at the limits of his vocal range, “Once in your arms, we’ll rise above the clouds, you and me in a beautiful, aerial view.” As he defiantly declares, “I’m never coming down,” Broach screams rhythmically in the background while a cascade of guitars erupts in a dramatic, grooving crescendo.

Following the release of *Frame and Canvas*, Braid embarked on a series of grueling national and world tours, which took a toll on the members’ sanity. “Personalities start clashing, and

you start fighting about shit you weren’t fighting about before because you have zero personal space,” Nanna says. “And what was nuts is we’d get off tour, and we all lived together.”

Though the band toured briefly in 2004, no new music was recorded. In the intervening years, Atkinson, Bell and Nanna went on to form Hey Mercedes; Broach split to work on his solo project, the Firebird Band.

While Braid contemporaries such as At the Drive-In garnered mainstream attention, other genre pioneers had to be satisfied with underground success, and day jobs became a necessity. Today, Nanna is the marketing manager at Threadless, Atkinson a production manager for the Warped Tour and Bell a Milwaukee schoolteacher; Broach recently earned his college degree in psychology. But for a group of born musicians, punching a time clock was no match for the call of the road.

“Chris [Broach] and I were deejaying every week at this bar in Chicago called Bar DeVille,” Nanna says. “I started telling him about this Record Store Day [band] list I saw and how cool it was, and I really wanted to be a part of it.”

And so it came to be—personality clashes, careers, even cancer be damned.

“My only goal in life was to play music,” says Nanna. “I always figured if I ended up doing anything else, I would be unhappy.”

BRAID

perform with Owen, TS & the Past Haunts, and Silver Snakes at the Glass House, 200 W. Second St., Pomona; www.theglasshouse.us. Fri., 7 p.m. \$18-\$20. Check website for age restrictions.

Pre-School Punks

DEAR EXENE: As a relatively new parent in my mid-20s, I’ve become more and more aware of things other parents do that annoy the shit out of me. And it doesn’t have to do so much with how other parents my age raise their kids, but more how they dress them. I go to a shopping center and see 1-year-olds sporting Dead Kennedys T-shirts or stuff with Wu-Tang or the Clash logos slapped on them. It’s as if through their kids’ clothing, parents are trying to let you know exactly how cool they are and what kind of records they buy. Didn’t a band shirt used to mean something when you put it on? What kind of baby listens to or really cares about punk? Why not let him get old enough to decide to put down the money for a band shirt? What are these parents trying to prove? I guess you could just write them off as childbearing hipsters and think nothing more of it, but I find intolerable the overcommercialization of music that was so radical for its time and is becoming just another ornament you can buy for your kid at Target. As a punk legend yourself, does it bother you how a lot of old-school music is being turned into nothing more than a cute logo?

Love, Jamie

DEAR JAMIE: I know what you mean—babies as accessories. It’s like carrying an expensive handbag with some logo all over it. But to each their own, right?

I think what’s even worse is seeing 5-year-old girls with hip-huggers and tiny T-shirts exposing their stomachs. Have you seen the bikinis with padded tops for toddlers? How about the cheerleader outfits for little girls? That’s a great message: “Just be sexy and stay on the sidelines while we boys play the game.” Not to mention messages such as “JUICY” across the back of their pants. Do parents really want people staring at their little girls’ butts? At a drugstore chain, I saw these shirts for toddler boys saying, “Pick Me Up—I Like Older Women” and, “My Mom’s a Hottie.”

Sexualization of 2-year-olds or 10-year-olds or any age is one of the worst aspects of our corporate-controlled society. There is a terrible reality here: We have not protected our children, and we have not given them a safe place to BE children.

So maybe lay off the logos, the slogans, the role-playing, the sex, the brainwashing. Get ‘em some overalls and a couple of cotton T-shirts, and let ‘em play in the sandbox. Turn off the TV and make up songs together. Don’t indoctrinate; let ‘em be who they are—not who you hope they are.

Love, Exene

Exene Cervenka is a writer, visual artist and punk rock pioneer. The OC transplant is the lead singer for X, the Knitters and Original Sinners. If you want to ask the legendary vocalist for advice, send an email to askexene@ocweekly.com.



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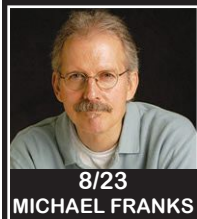
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REVEREND
HORTON HEAT



8/18
DICK DALE



8/22
ALEJANDRO
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8/23
MICHAEL FRANKS



8/26
ERIC JOHNSON



8/30
HAPA

8/16 REVEREND HORTON
HEAT / Pinata Protest
8/17 ABBA FAB (ABBA Tribute)
8/18 OC BANDSTAND (11am-3pm)
8/18 DICK DALE
8/19 GRANDMOTHERS OF
INVENTION (members of
FRANK ZAPPA'S MOTHERS
OF INVENTION)
8/22 ALEJANDRO ESCOVEDO /
Jesse Malin
8/23 MICHAEL FRANKS
8/24 LED ZEPAGAIN/VITALOGY
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8/29 MIDNITE
8/30 HAPA
8/31 MICHAEL AND THE
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9/1 STEVE TYRELL
9/2 PATO BANTON
9/6 NEKTAR
9/7 JOHN HIATT
& THE COMBO
9/8 THE MOTHER HIPS
9/14 COCO MONTOYA
9/15 THE ULTIMATE STONES
9/20 TAB BENOIT
9/21 DAVE ALVIN and
THE GUILTY ONES
9/22 ORANGE COUNTY'S
FUNNIEST HOUSEWIVES
9/23 PONCHO SANCHEZ
9/27 AIMEE MANN
9/28 THE ENGLISH BEAT
9/29 JIMMIE VAUGHAN
9/30 OZOKIDZ (Doors: 1:30pm/Show 3pm)
9/30 OZOMATLI
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SHEPHERD
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10/11 STEVE KIMOCK with
BERNIE WORRELL,
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10/12 SAVOY BROWN
10/13 SONNY LANDRETH



9/1
STEVE
TYRELL



9/6
NEKTAR



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MOTHER HIPS



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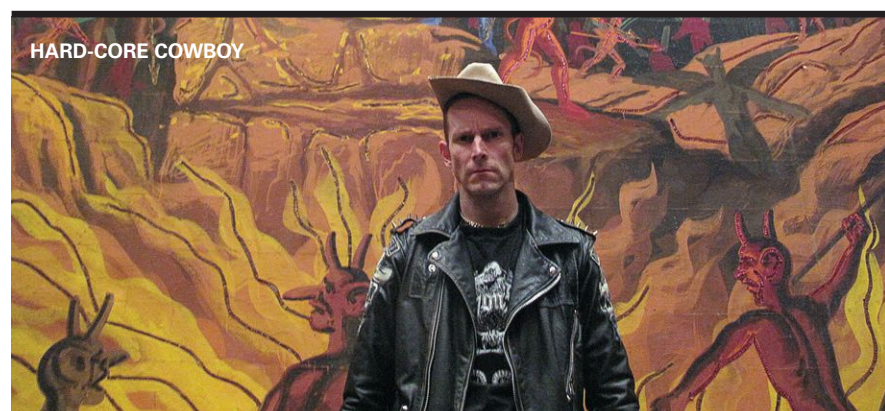
UPCOMING SHOWS

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10/18 TAJ MAHAL	11/10 ROD PIAZZA
10/19 LEON RUSSELL	11/11 ASIA (original members)
10/20 EDDIE MONEY	11/15 JUDY COLLINS
10/21 JOHN MAYALL	11/16 DAVE MASON
10/26 DREAD ZEPPELIN	11/17 SUPER DIAMOND
10/27 CASH'D OUT	11/28 UFO
10/28 ZACH DEPUTY	11/29 LEE RITENOUR & MIKE STERN
10/31 COLT FORD	11/30 DSB
11/1 SPENCER DAVIS GROUP	12/1 TYRONE WELLS
11/2 JANIVA MAGNESS	12/14 GARY "HO HO" HOEY
11/3 NIKKA COSTA	12/15 TOMMY CASTRO
11/4 RICK DERRINGER	1/21 MARC COHN
11/8 LITTLE RIVER BAND	2/14 OTTMAR LIEBERT & Luna Negra

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Not His Grandfather's Country

Hank III embodies his own punk-rock style of outlaw music
BY TAYLOR HAMBY



There's always baggage that comes with being the child of a legend, including the endless shirking of comparisons from just about everyone who knows your last name and lineage. In theory, a tattooed, gravelly voiced Shelton Hank Williams III (a.k.a. Hank III) has particularly big shoes to fill. His grandfather truly was the king of his craft. Of course, it's hard to wear the shoes of a man who passed away almost 20 years before you were born. He knows the legend just like everybody else—through his music.

"There's only one king of country music: Hank Williams, and he's come and gone. I'll never [be him]," Hank III says. "As much as you want me to be, I gotta be myself."

Reporters are always comparing the Williams men. But those who measure his grandfather's plaintive Alabama croon and immaculate white-brimmed hats against Hank III's gristly, moonshine brew of punk, country and metal are missing the point. He says if people take the time to listen to him on his own terms, they'll see he's not riding anyone's coattails.

"Some people hear Hank Williams' grandson, Hank Jr.'s boy, and then just make assumptions and don't realize that I try to go the extra mile to do what I do," he says. "Some people judge, some people don't, and I try to be as true as possible to my vision."

He has no manager, handles his own gear, loads his trailer, runs the merch, puts the band together, plays three-and-a-half-hour shows, and always takes the time to say hello to fans. The goal, Hank III says, is to always stay connected to the working-class fans and offer relief from their worries during his rollicking, sweaty, sentimental stage show. "I always try to tell the security guards, 'Let 'em have as much fun as you can,'" he relates. "Everyone has enough people telling them what to do and who to vote for and how to act and all that."

The shows are split into two parts: an hour and a half of roots music, hillbilly and the like, then a second half that gets "into some weirder stuff," with a more heavy-rock sound. "That's my way of not selling out or keeping it real or however you want to call it," he says.

In addition to taking care of his fans, Hank III gives back to charity. Right now, he's focusing on organizations that rescue animals, a cause he's vocally passionate about. "Not everyone is cut out to have a husband or a wife, and a lot of people are cut out to work with animals. It's very therapeutic. It keeps you a little more active. There's a lot of love there," he says. "Some people have problems showing emotions to other people. Animals can offer a lot. You can save a life by getting a rescue or one off the street [rather] than spend a thousand dollars on a certain breed. There are a lot of amazing breeds out there that need homes." Hank III has three rescue dogs of his own: Trooper, Mama and Royal.

He's also known to play shows to benefit wounded veterans.

Occasionally, Hank III comes to the aid of causes that are a tribute to his wildman DNA. His gig on Tuesday at the Observatory doubles as Johnny's Saloon of Huntington Beach's 10-year anniversary party. There's no one more fitting to celebrate the divey, punk-rock bar than Hank III. You could credit their shared appreciation for outlaw country and old-school punk, charitable veterans donations, or even his iconic grandfather. But mostly, the two share the ability to entertain us on their own terms and hopefully give people a place to soak up some spirit and escape their daily troubles for a few hours.

HANK III

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Life after playing Electric Daisy Carnival has been really crazy for Fountain Valley native Kyle Trewartha, better known by his producer/DJ alias Singularity. At 20 years old, he was one of the EDC Discovery Project winners whose Facebook fans went from about 1,000 to 13,000 practically overnight. He won his first remix competition for Martin Solveig's "Hello," which was released on Big Beat Records. He also placed first in a remix contest for Lucky Date, allowing him to release tracks on labels such as Big Fish and Alliance. As a part of the DJ roster at INTO THE AM, his dance card is full of shows across the U.S., opening for Steve Aoki, 12th Planet, Mord Fustang and R3hab, among others.

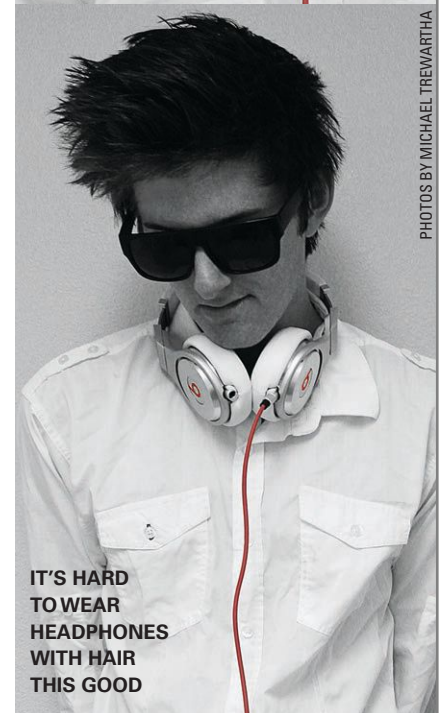
We caught up with Singularity after his set at Dim Mak Studios in Hollywood, where he opened for Swedish sisterly duo Rebecca & Fiona. "Honestly, I've just been spending all my time working on music and playing shows," he says. "I don't really have a life outside of that."

This is pretty exciting for a young lad who stopped going to college to focus on his music career. You can bet there are plenty of mixed emotions swirling in his brain over his instant notoriety. "On one hand, it's reassuring because I can see the hard work is paying off," he explains, "and on the other hand, I know how volatile the industry is, and I can't ever really let my guard down."

Despite his issues with the limelight, balancing genres seems far more effortless. He opened his Dim Mak set with an hour-long salvo of everything from glitch hop to moombahton to electro house, even dubstep. "I think of music in terms of what sounds good," says Singularity. "I don't really look at what the genre is called. I just play what I like and feel it comes across pretty well."

It was clear he was enjoying himself as he played his original tracks spliced with some of the season's favorites. The onetime Fountain Valley High School student/heavy-metal band member is currently working on his first EP, which, he explains, will be four original tracks of various genres with one or two remixes.

"I realized that most people start off the wrong way," he says. "They start off as DJs, and then go into production. I kind of saw through the façade of the whole DJ thing and realized how easy it would be to pick that up and started the other way around." In similar fashion to Porter Robinson (who is now headlining his own tour after two years in the business), Singularity gets the importance of producing music. "With electronic music you can get such a higher production value, so naturally, I was drawn to it," he says.



PHOTOS BY MICHAEL TREWARTHA

IT'S HARD TO WEAR HEADPHONES WITH HAIR THIS GOOD

"I think of music in terms of what sounds good. . . I just play what I like and feel it comes across pretty well."

"People will start to realize where the real talent lays and start opening their horizons when it comes to different tempos and different styles," he adds. These different styles are what the younger producers and DJ pioneers bring to the music scene as they join an evolving industry.

"Right now, it's called EDM, but I don't know how much longer it will be called that," he says. "I just make M—music. If I want to put a violin in there and make it really chill and relaxing, I'll do that. I'm not going to worry if it's dance-y or electronic."

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AUG 18



AUG 21



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8/23 Skumbag Records Presents Roncovacoco, La Banda Skalavera, Pachamama, Mula
8/26 Wise Guys Big Band Machine w/ the Bohunks, The Hollywood Hound Dogs

8/29 Fat Cat Productions Presents Vierenes 13, Casa de Calacas, Kromos, Fitter, Royal Vibes
8/30 Maleni Magana Presents Guns In Roses, Metal 101, Mex Zeppelin, Hangar 18
8/31 Static-X w/ Gemini Syndrome, Davey Suicide, 9Electric
9/2 Enanitos Verdes
9/7 Punkrockers.com Presents The Adicts w/ Brothers of Brazil, Dirty Filthy Mugs
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AUG. 17TH

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Old 97's
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Kottonmouth Kings
SEP. 1ST

YG
SEP. 22ND

GZA
SEP. 28TH

WAKA FLOCKA FLAME
NOV. 2ND

she wants revenge
SEP. 14TH

DEAD KENNEDYS
SEP. 21ST

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MATT SKIBA ★ THE UNTOUCHABLES ★ CLOCKWORK
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this week

THURSDAY, AUG. 16

THE AMERICAN SCENE: 7 p.m., \$10. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, 714-635-6067, www.allages.com.

DIL SPILL: 8 p.m. DiPiazza's Restaurant & Lounge, 5205 E. Pacific Coast Hwy., Long Beach, 562-498-2461, www.dipiazas.com.

REVEREND HORTON HEAT: 6 p.m., \$25. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.

SEN-SA-SHUN: 9 p.m., free. The Juke Joint, 735 N. Anaheim Blvd., Anaheim, 714-778-1397, www.thejukejointbar.com.

SPINDRIFT: 9 p.m., \$8. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexbar.com.

FRIDAY, AUG. 17

BIG & RICH: 8:15 p.m., free. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.

BRAID: 7 p.m., \$18-\$20. The Glass House, 200 W. Second St., Pomona, 909-865-3802, www.theglasshouse.us.

HEARTLESS BASTARDS: 8 p.m., \$15. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.observatoryoc.com.

LEFT ALONE: 8 p.m., \$10. The Juke Joint, 735 N. Anaheim Blvd., Anaheim, 714-778-1397, www.thejukejointbar.com.

SEGA GENECEIDE: 10 p.m., free. La Cave, 1695 Irvine Ave., Costa Mesa, 949-646-7944, www.lacaverestaurant.com.

SHANNON AND THE CLAMS: 9 p.m., \$10. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexbar.com.

SOUTHERN LIGHTS: 7 p.m., \$10 in advance. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, 714-635-6067, www.allages.com.

ZEN ROBBIE: 8 p.m., \$12 in advance. DiPiazza's Restaurant & Lounge, 5205 E. Pacific Coast Hwy., Long Beach, 562-498-2461, www.dipiazas.com.

SATURDAY, AUG. 18

BUCKETHEAD: 9 p.m., \$26.50. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.

CHIDDY BANG: 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.observatoryoc.com.

DICK DALE: 8 p.m., \$25. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.

GILBY CLARKE: 8 p.m. Tiki Bar, 1700 Placentia Ave., Costa Mesa, 949-270-6262, www.tikibaroc.com.

IVAN & ALYOSHA: 8 p.m., \$10. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.constellationroom.com.

NO BUNNY: 9 p.m., \$10. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexbar.com.

SOLAS: 8:15 p.m., free. Runway Stage at the Great Park, Sand Canyon Avenue and Marine Way, Irvine.

THREE CHORD JUSTICE: 8:30 p.m., free. The Swallow's Inn, 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com.

WHEN PIGS FLY: 7:30 p.m., \$16. Downtown Anaheim Community Center, 250 E. Center St., Anaheim, 714-765-4510.

SUNDAY, AUG. 19

THE DAMNGIVERS: 8 p.m., \$5. Harvelle's Long Beach, 201 E. Broadway, Long Beach, 562-239-3700.

JACK HALE QUARTET WITH BARBARA MORRISON: 6 p.m., free. Kobe Japanese Steak House & Lounge, 3001 Old Ranch Pkwy., Seal Beach, 562-596-9969, www.kobebistro.com.

NIYAZ: 8:15 p.m., free. Palm Court Art Complex at the Great Park, Sand Canyon Avenue and Marine Way, Irvine.

OBITS: 9 p.m., \$12. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexbar.com.

MONDAY, AUG. 20

COSMIC SLOP: 9 p.m., free. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexbar.com.

DECODE RADIO: 8 p.m., free. Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.

THE ROYAL CONCEPT: 8 p.m., \$10. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.constellationroom.com.

RZA: 8 p.m., free. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.observatoryoc.com.

TUESDAY, AUG. 21

BRANDI CARLILE: 8 p.m., \$35 in advance. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.

HANK III: 7 p.m., \$18. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.observatoryoc.com.

MEAN MARY ON BANJO: Free. The Pike Bar & Fish Grill, 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com.

NEIL DIAMOND: 8 p.m., \$95-\$159. Honda Center, 2695 E. Katella Ave., Anaheim, 714-704-2400, www.hondacenter.com/default.aspx.

WEDNESDAY, AUG. 22

ALEJANDRO ESCOVADO: 7:30 p.m., \$20. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.

ANGELS FROM BELOW: 8 p.m., \$12.50 in advance.

House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.

MATT EMBREE: Of Rx Bandits, 8 p.m., \$12. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.constellationroom.com.

RON KOBAYASHI: 7 p.m., free. Can Club, 14241 Euclid St., Garden Grove, 714-554-2344.

THE PROTOMEN: 7:30 p.m., \$12 in advance. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, 714-635-6067, www.allages.com.

WHITEBOY JAMES AND THE BLUES EXPRESS: 8 p.m., \$5. Harvelle's Long Beach, 201 E. Broadway, Long Beach, 562-239-3700.

THURSDAY, AUG. 23

IMAGES: 9 p.m., \$5. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexbar.com.

JASON & THE PUNKNECKS: 8 p.m., free. The Pike Bar & Fish Grill, 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com.

KEVIN CAMERON AND THE PALE RIDERS: 7:30 p.m., free. The Swallow's Inn, 31786 Camino

Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com.

RONCOVACOCO: 8 p.m., \$15. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.

SECRETS: 7 p.m., \$12. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, 714-635-6067, www.allages.com.

STONE FOXES & LITTLE HURRICANE: 9 p.m., \$10. Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.

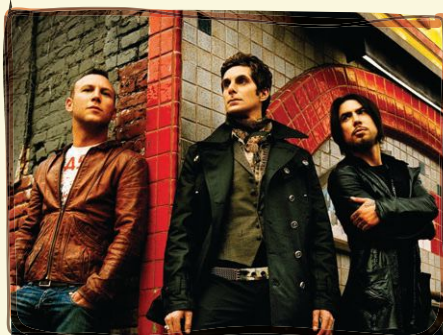
club*guide

rock

BACK ALLEY BAR & GRILL: 116 1/2 W. Wilshire Ave., Ste. C, Fullerton, 714-526-3032, www.myspace.com/backalleyfullerton. **Thu:** 9 p.m., '80s Enough, free.



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DOLL HUT: 107 S. Adams St., Anaheim, 714-533-1286, www.myspace.com/newhut. **Wed:** 9 p.m., Hump Night, free.

GALLAGHER'S PUB & GRILL: 300 Pacific Coast Hwy., Ste. 113, Huntington Beach, 714-536-2422, www.gallagherspub.com. **Mon:** 9 p.m., Boardnight, free.

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Hwy., Long Beach, 562-596-4718, www.thegaslamprestaurant.com. **Fri:** 5 p.m., Knyght Rider. **Sat:** 5 p.m., The Thuggs.

HOUSE OF BLUES: 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim. **Sun:** 10 a.m. & 1 p.m., Gospel Brunch, \$16.50-\$36.

THE SLIDEBAR ROCK-N-ROLL KITCHEN: 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com. **Tue:** 9 p.m., '80s Night.

jazz

BRUSSELS BISTRO: 222 Forest Ave., Laguna Beach, 949-376-7955, www.brusselsbistro.com. **Tue:** 7 p.m., Jennifer Hart & Llew Matthews, free. **Wed:** 8 p.m., Dave Goldberg & Duane Allen Trio.

GRAND ROMANCE RIVER BOAT: 200 Aquarium Way, Dock No. 4, Long Beach, 562-628-1600, www.grandromance.com. **Sun:** 1 p.m., New Orleans Barbeque, \$30.

THE OLDE SHIP BRITISH PUB & RESTAURANT: 1120 W. 17th St., Santa Ana, 714-550-6700, www.theoldeship.com. **Fri:** 8 p.m., Friday Night Jazz, Ray Bush & the BBC Jazz Band.

STEAMERS JAZZ CLUB: 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamerscafe.com. **Sun:** 8 p.m., Evan Stone's Jazz Jam, free.

blues

HOUSE OF BLUES: 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim. **Thu:** 10 p.m., Rockin' the Blues, free.

dance

CANTINA LOUNGE: This 2736 E. Nutwood Ave., Fullerton, 714-879-8094, www.cantinallounge.com. **Fri:** 10 p.m., Club Encore, \$10. **Sat:** 10 p.m., Club Trio, \$10.

CLUB RIPPLES: 5101 E. Ocean Blvd., Long Beach, 562-433-0357, www.clubripples.com. **Fri:** 9 p.m., Unzipped, girls, girls, girls. **Sun:** Sunday Funday, free. **Mon:** 9 p.m., Sin, with DJ Ernie Pearl. **Tue:** 9 p.m., Topsy Tuesday.

HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, www.hamburgermaryslb.com. **Thu:** 9 p.m., The Doll House. **Sat:** 9 p.m., Super Doll House. **Wed:** 9 p.m., Club Lucky Wild Wednesdays, \$5.

HOUSE OF BLUES: 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim. **Wed:** 9 p.m., Club Lucky, gay dance club, \$10 advance; \$12 at the door, www.clubluckyoc.com.

PIERCE STREET ANNEX: 330 E. 17th St., Costa Mesa, 949-646-8500, www.piercestreetonline.com. **Daily:** 9 p.m., DJ & Dancing, Top 40.

SHARK CLUB: 841 Baker St., Costa Mesa, 714-751-6428, www.sharkclub.com. **Sat:** 9 p.m., Scene Saturdays, pop, rock, hip-hop and breakbeats.

TIME OUT TAVERN & NIGHT CLUB: 27822 Aliso Creek Rd., Aliso Viejo, 949-362-5919, www.timeoutsportsnightclub.com. **Tue-Sat:** DJs and Dancing. **Fri:** 7 p.m., Ashes to Funk.

VELVET LOUNGE: 416 W. Fourth St., Santa Ana, 714-664-0663, www.velvetoc.com. **Fri:** Flex Friday.

XALOS BAR: 1160 N. Kraemer Blvd., Anaheim, 714-632-0390, www.xalosbar.com. **Fri:** 9 p.m., X-Lounge, featuring DJ Santa Rosa.

country

IN CAHOOTS/CLUB RIO: 1401 S. Lemon, Fullerton, 714-525-9700, www.ocincahoots.com. **Fri:** 5 p.m., Country Fridays, \$5. **Wed:** 6 p.m., Redneck Wednesdays, live bands, drink specials and line-dance lessons, free.

reggae

HOUSE OF BLUES: 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim. **Sat:** 9 a.m., Reggae Brunch, \$12.95-\$24.95.

MOZAMBIQUE: 1740 S. Pacific Coast Hwy., Laguna Beach, 949-715-7777, www.mozambiqueoc.com. **Sun:** 7 p.m., Reggae Sundays, free.

dj

AVALON BAR: 820 W. 19th St., Costa Mesa, 949-515-

4650, www.myspace.com/theavalonbar. **Tue:** 10 p.m., Solid State, free.

BACK ALLEY BAR & GRILL: 116 1/2 W. Wilshire Ave., Ste. C, Fullerton, 714-526-3032, www.myspace.com/backalleyfullerton. **Mon:** 8 p.m., DJ Souless, free.

COHIBA NIGHTCLUB AND CIGAR LOUNGE: 110 E. Broadway, Long Beach, 562-491-5220, www.cohibaloungebeach.com. **Fri-Sat:** 9 p.m., Hip-hop, R&B, and Top 40, \$20. **Mon-Tue:** 9 p.m., DJ, hip-hop, and R&B, free.

COMMONWEALTH LOUNGE: 112 E. Commonwealth Ave., Fullerton, 714-525-8888, www.commonwealth-lounge.com. **Thu:** 5 p.m., Ladies' Night, with DJ Cocoe, free; **Thu:** 9 p.m., DJ Jay Scott, free.

DETROIT BAR: 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com. **Sat:** Aug. 18, 8 p.m., Classixx, \$10.

HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, www.hamburgermaryslb.com. **Fri:** Boybar.

LA CAVE: 1695 Irvine Ave., Costa Mesa, 949-646-7944, www.lacaverestaurant.com. **Wed:** 10 p.m., La Cave Wednesdays, with DJ Kedd Cook, free.

THE LAB ANTI-MALL: 2930 Bristol St., Costa Mesa,

714-966-6660, www.thelab.com. **Fri:** 11:30 a.m.-2:30 p.m., KUCI DJs, free.

MEMPHIS AT THE SANTORA: 201 N. Broadway, Santa Ana, 714-564-1064, www.memphiscafe.com/santora/. **Fri:** 10 p.m., Downtown Sound, local DJs spin rock, funk, soul, country and everything in between. **Wed:** 8 p.m., Dinner With Dave, free.

MEMPHIS SOUL CAFE: 2920 Bristol St., Costa Mesa, 714-432-7685, www.memphiscafe.com. **Thu:** 10 p.m., University of Groove, free. **Fri:** 10 p.m., Versatile, DJ Cocoe and guests mix hip-hop, funk and house. **Sat:** 10 p.m., White Collar, Ben Danger and guests play an eclectic collection of electro-dance anthems. **Wed:** 10 p.m., EssenChill, DJ Danny Love spins as you drink and munch.

OCEAN AVENUE RESTAURANT AND BREWERY: 237 Ocean Ave., Laguna Beach, 949-497-3381, www.oceanbrewing.com. **Fri-Sat:** 9:30 p.m., DJ Nights. **Tue:** 9:30 p.m., Throwback Tuesdays.

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I've been confused about my sexuality for two years. I am a 22-year-old female. I liked guys when I was in school, but then, in perhaps the most stereotypical of fashions, I developed a HUGE crush on Tegan and Sara when I was nearly 20. I like the idea of being with women, but I have never had a major crush on anyone since. So I'm really confused over what my sexual orientation actually is. I know many hetero-identifying people experience same-sex crushes, but can someone's whole sexual orientation change overnight? My confusion is compounded by the fact I've never even held someone's hand, been kissed or done anything else. I really want to experience such things, have an awesome relationship, and generally just stop feeling like a complete loser. Any help is appreciated!

Awfully Nervous Over Newness

"When I was young, I dated boys," said Tegan Quin, half of the popular indie duo who prompted you to question your sexuality. "I never thought about love or being 'in love.' And I never thought about sexuality. I was lucky to have a group of friends much more interested in one another than dating. And so I was fairly untroubled about my status. Until I kissed a girl. Then I knew who I really was. I was gay."

Oh, hey, I hope you don't mind that I shared your letter with Tegan and Sara. I figured you might appreciate getting some advice directly from your potentially life-altering crush.

Like you, Tegan used to assume she was straight.

"I'd gone most of my teens crushing on guys such as Jared Leto, thinking that must make me straight," says Tegan. "Even though, secretly, I was dreaming of make-outs with Claire Danes, I thought my crush on Jared vetoed my secret girl crush on Claire. Maybe that was society weighing down on me. Perhaps it was peer pressure keeping me inside the lines of heterosexuality. Or, likely, I just liked them both."

Based on your letter, Tegan suspects that you might like both.

"Sexuality is not hard lines," says Tegan. "It's not black and white. Not for all of us, anyway. Some people know their whole lives who they are. Some people don't. My advice: Go and kiss a girl; go and hold a boy's hand. Don't worry about who you are until you find out what you like. Maybe you'll like both—and yay if that's the way it turns out because that means you have twice as many people to fall in love with."

And while Tegan doesn't think a person's sexuality can change overnight, she believes—she knows from personal experience—that a person's awareness of their sexuality can change overnight. "You can have an awakening," says Tegan. "Like I did when I first kissed a girl. A whole new world can absolutely be waiting for you if you feel up to exploring it. Good luck!"

Tegan and Sara's newest album is *Get Along*, and they're about to embark on a tour of North America. For info, tour dates, music, merch and more, go to www.teganandsara.com.

I'm a twentysomething professional snowboarder. I have a problem that I don't really have anybody to talk to about. When I jerk it, I have to put a finger in my asshole to finish. Plain and simple, that's the only way I can come. I've tried to learn to come without the finger, but I can never reach climax. I can't even come in a girl's pussy without sneaking a finger in my back door. I go to great lengths to hide it—push her head in a pillow, etc.—because I don't want them to think I'm gay. (I have no problem with other people being gay, just FYI. It's just that you do not want snowboard groupies thinking you're gay. Girls talk, and then you never get laid again, and all of your bros find out you're sticking things up your butt.) This letter is actually time-

sensitive. I'm pretty distraught that last night, one of my regular chicks saw me do it! Today, she won't return my texts. I want to convince her I was scratching an itch or something. I'm worried it might already be out there that I'm "gay." How do I learn to come without prostate stimulation?

Butt-Using Manly Man Entirely Distressed

I get a dozen letters a week from girls whose boyfriends "can't come." These girls tell me their boyfriends get hard and stay hard and seem to enjoy fucking them—and fucking 'em and fucking 'em—but no matter how long their boyfriends fuck 'em, their boyfriends never climax. Invariably, these girls ask me if their boyfriends are gay.

Because otherwise they would come during straight sex, right?

Your letter made me wonder how many of these girls are dating guys like you, BUMMED. That is, guys who need a poke in the prostate in order to come but either haven't figured that out yet or know it but don't wanna risk it in front of their girlfriends because their girlfriends might think they were gay if they did that. But their girlfriends think they're gay anyway—because they're not coming.

So it looks like you're damned if you do and damned if you don't. Stick a finger in your butt and come, and your girlfriend—excuse me, your groupiefriend—might think you're "gay." Don't stick a finger in your butt and don't come, and your groupiefriend might think you're "gay."

A few practical suggestions: Get a butt plug. It's a toy your sphincter muscles hold in place—picture a small lava lamp that fits in your ass—and once you get it in, it won't slip out. Provided your groupiefriends aren't touching your asshole or looking directly at it, they won't even know it's there. And a butt plug might help you break the strong mental association you've made between finger-in-hole and climaxing. A few dozen look-ma-no-finger-in-hole orgasms, courtesy of a butt plug, might help you transition to look-ma-nothing-in-my-hole orgasms.

Get a girlfriend. I'm not a noted proponent of monogamous coupling—go ahead and Google me—so please don't dismiss this as standard-issue advice—professional moralizing. But you might benefit from opening up to one person, someone you can trust with your secret—that will require an investment of time and emotional energy, however. But the payoff could be huge. Imagine having sex with someone you didn't have to hide from, someone whom you didn't have to worry about judging you because she understood.

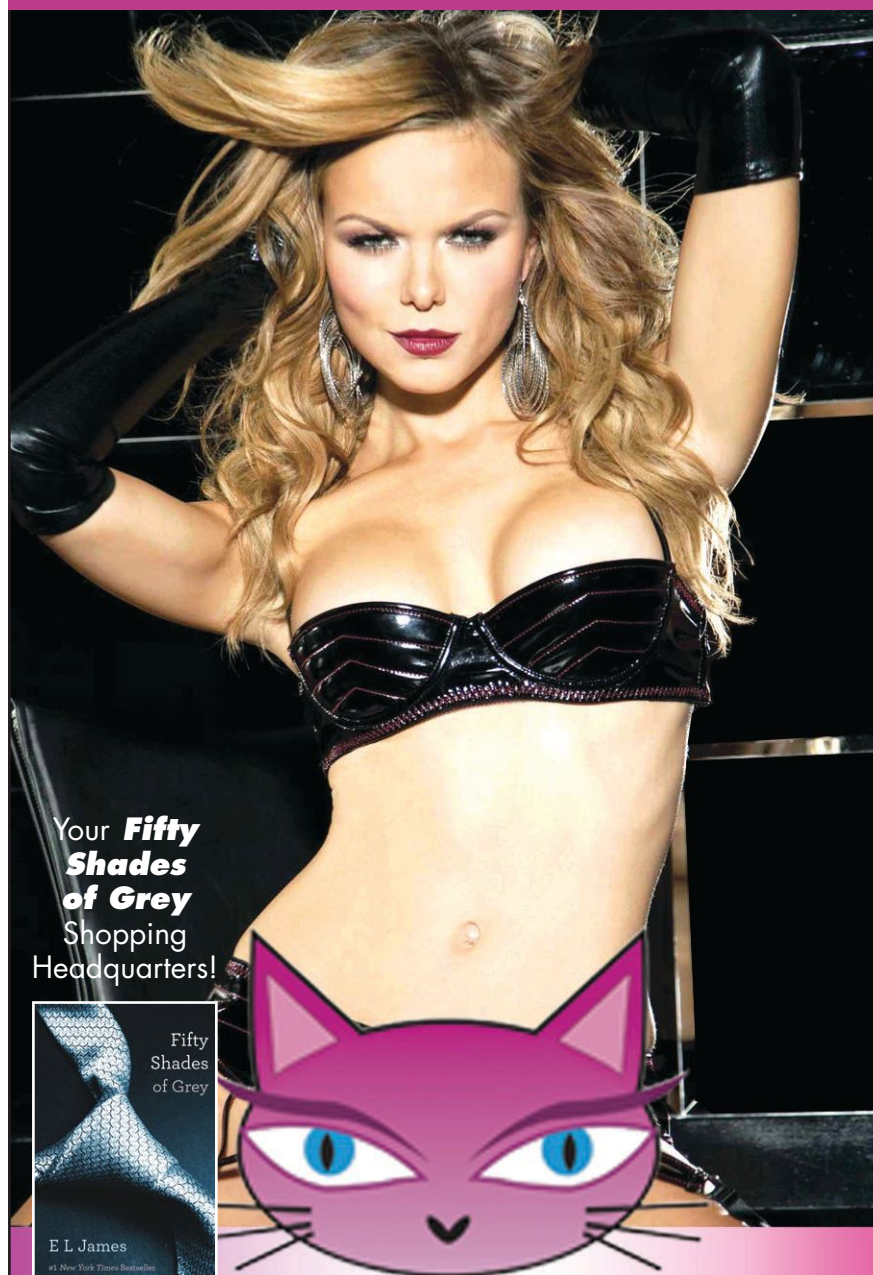
Get over yourself. You're a heterosexual guy who needs to be on the receiving end of a little heterosexual anal play during heterosexual sex in order to get off heterosexually. There are lots of straight guys like you out there. Your sexuality isn't the problem; your need for prostate stimulation isn't the problem. The problem is your shame and your desire to hide this aspect of your sexuality from your groupies and your bros. You may not be gay, but you do need to come out.

DEAR READERS: David Rakoff died last week. He was a writer, a contributor to *This American Life* and an all-around spectacular human being. His books—*Half Empty*, *Don't Get Too Comfortable* and *Fraud*—are terrific. If you haven't read David's books, please read them now. My heart goes out to his family and countless friends. To get an idea of how many lives David touched, spend some time at www.rorevans.tumblr.com.

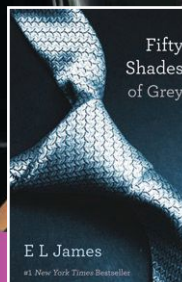
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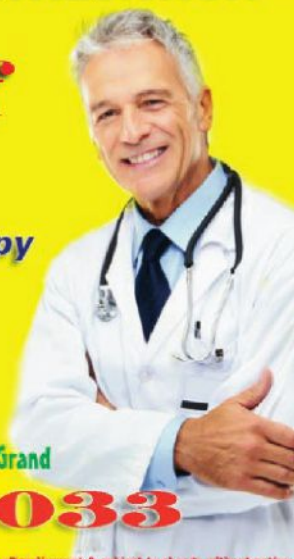
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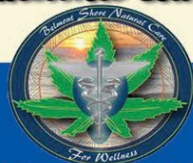
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health

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notices

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Legal Notices

NOTICE OF PETITION TO ADMINISTER ESTATE OF GERALDINE P. MARAMS #LP016762

SUPERIOR COURT OF CALIFORNIA COUNTY OF LOS ANGELES. Notice is hereby given to all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the estate of the above-named decedent, including William Mirams (stepson), Suzanne Moyer (daughter), Kate English (friend), Brandon Butler (grandson) are required to file with the Superior Court, at 6170 Sylmar Ave., Van Nuys, CA 91401 within the later of four months after July 30 2012 or, if notice is mailed or personally delivered to you, 60 days after the date this notice is mailed or personally delivered to you. A claim form may be obtained from the court clerk. For your protection, you are encouraged to file your claim by certified mail, with return receipt requested. A Petition for Probate has been filed by: Richard Neal Chadbourne in the Superior Court of California, County of: Los Angeles. The Petition for Probate requests that: Richard Neal Chadbourne be appointed as personal representative to administer the estate of the decedent. The petition requests authority to administer the estate under the Independent Administration of Estates Act. A hearing on the petition will be held in this court as follows: Date: September 25, 2012 Time: 9a.m. Dept.: NWC Address of court: 6170 Sylmar Ave., Van Nuys, CA 91401. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your appearance may be in person or by your attorney. Attorney for Petitioner: Richard Neal Chadbourne 19907 Archwood St., Winnetka, CA 91306 (818) 854-6844.

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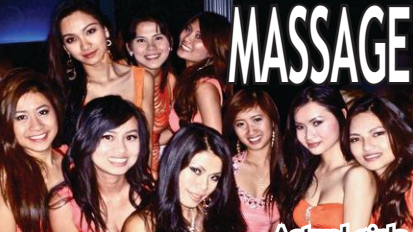
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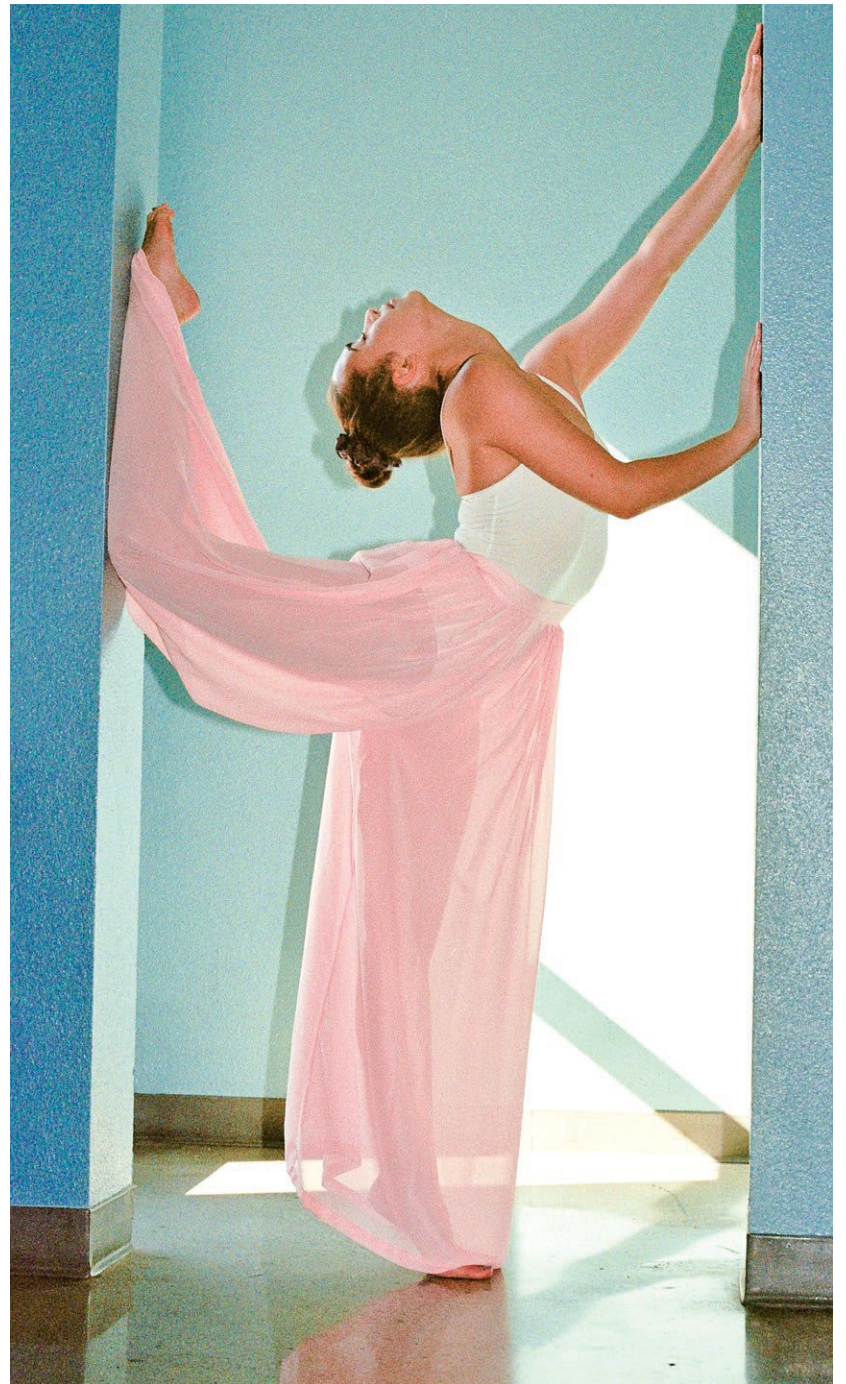
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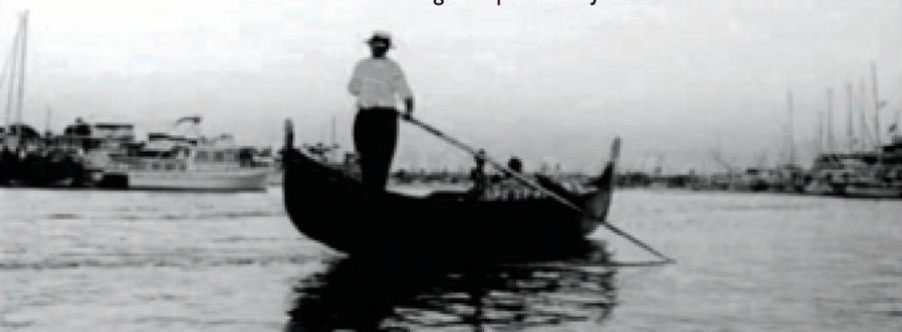
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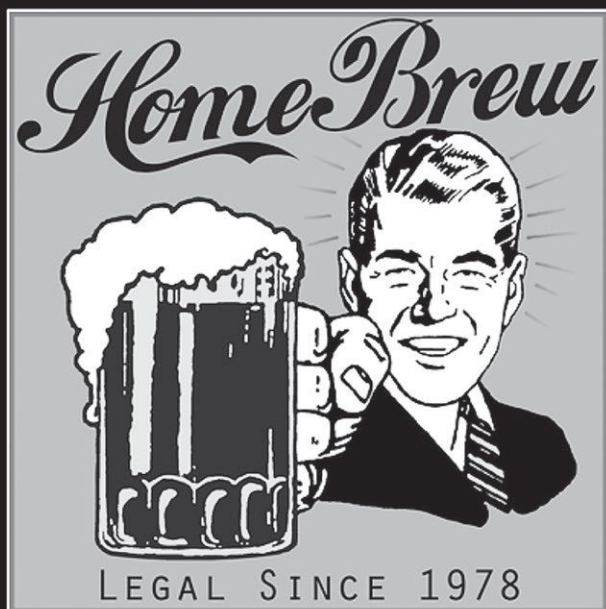
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30+ LOCAL BREWERIES, HOME BREW CONTEST, FESTIVAL IN PARKING LOT BEHIND THE FACTORY

HOMEBREWS MUST BE SUBMITTED BY AUGUST 15

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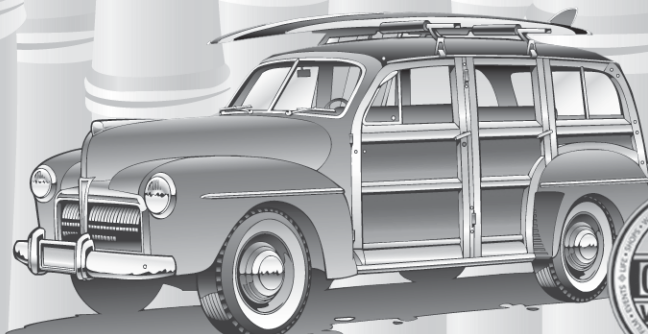
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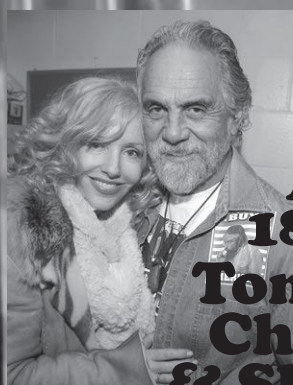
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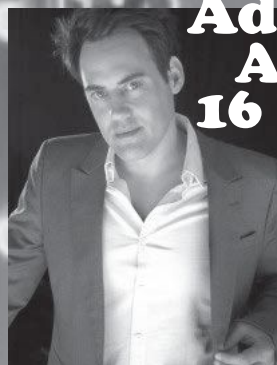
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BREA

120 S. Brea Blvd.
Brea, CA 92821 714-482-0700



**Aug 18 & 19
Tommy Chong
& Shelby**

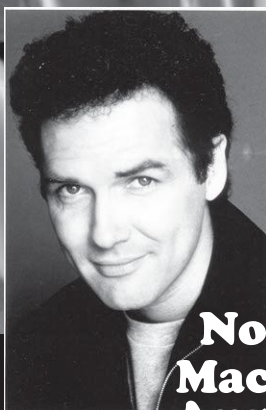


**Orny Adams
Aug 16 & 17**

IRVINE

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**Norm MacDonald
Aug 24 & 25**

**Steve Trevino
Aug 23**



Aug 17 & 18

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FREE POOL

MON-FRI TILL 5PM
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**HAPPY HOUR
EVERY DAY!**

6PM-9PM

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**longbeach
funkfest**

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& MORE, ALL DAY LONG

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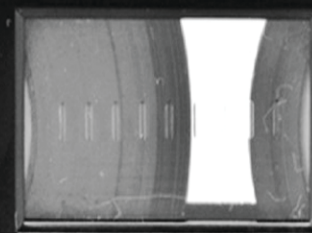
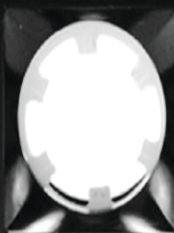
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WED. AUG 29TH

Turning You On to the Best in OC Music

PLUGGED INTO LOCAL

OCWEEKLY's New Monthly Showcase



THIS MONTH FEATURING

Billy Kernkamp • Live Oak Revue • Micah Brown

ocweekly.com/pluggedin

Aug 29th
Doors at 8pm

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*BANANA PANCAKES

BREAKFAST SERVED FROM 7AM TO NOON

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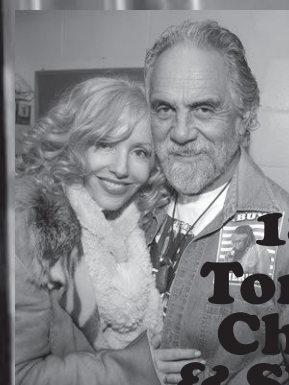
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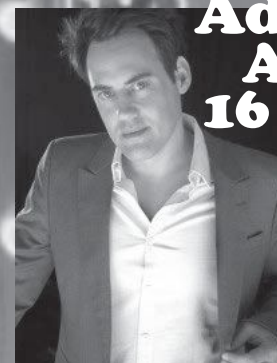
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Aug 18 & 19
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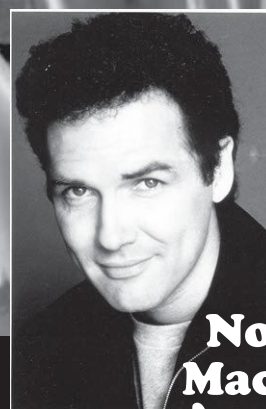
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8/18 "Hollywood Blonde" 9:00 - 1:00

8/25 "Flashpants" 9:00 - 1:00

9/1 "Different Drum" 9:00 - 1:00

9/7 "Flashpants" 9:00 - 1:00

9/8 "After Party" 9:00 - 1:00

9/14 "Tijuana Dogs" 9:00 - 1:00

9/15 "Dj Derek" 9:00 - 1:00

9/21 "Flash Pants" 9:00 - 1:00

DANCING / DJ's / KARAOKE
SUN MON TUES THU FRI SAT



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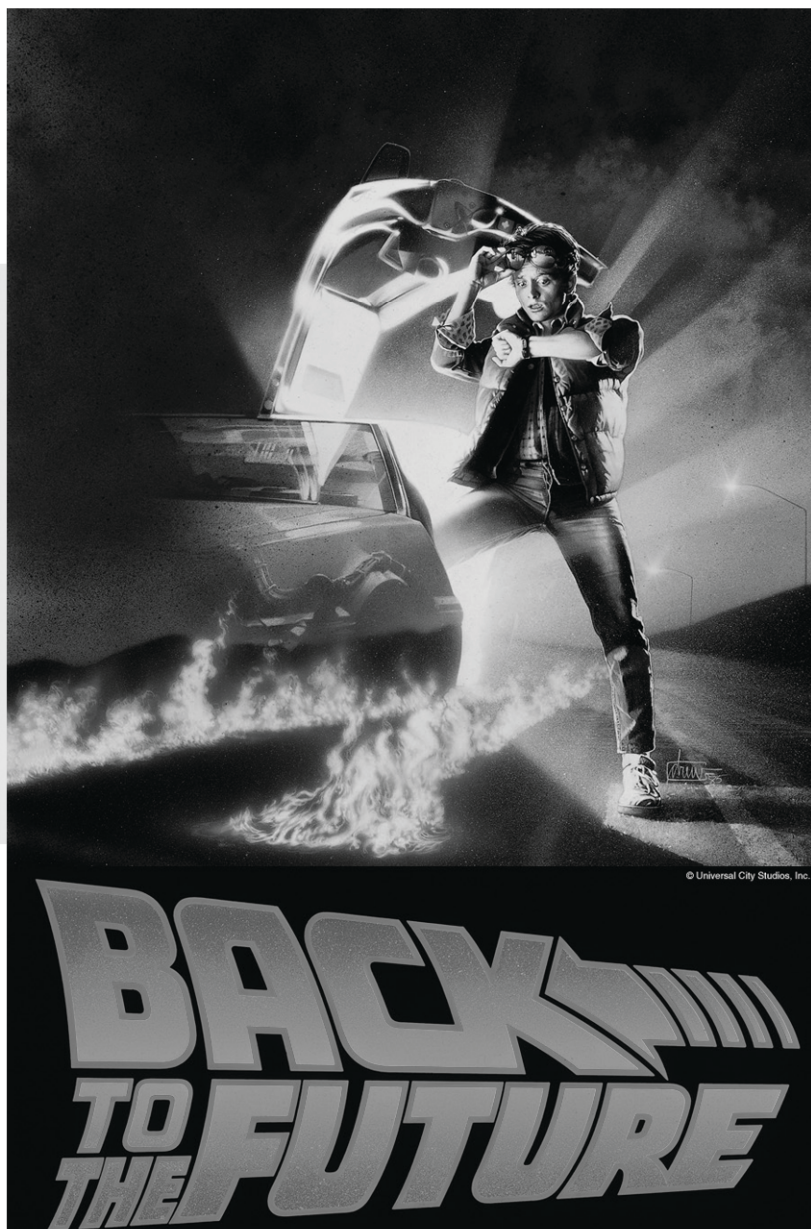
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THIS SUMMER ON THE FIRST FAIRWAY



Friday
AUGUST 24TH
BACK TO THE FUTURE
7-10PM

7pm Bar and Grill Open
8pm Movie Starts
(exact time depends on when it gets dark enough)

NO outside food and beverage allowed

Seating: Grass area for guests who bring their own chairs and blankets. Table and chairs available for those enjoying our Bar and Grill

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\$3 for 2 Asada Tacos

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OC WEEKLY

ZONE PAGES

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